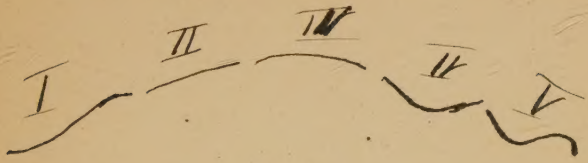
THE NEW HUDSON SHAKESPEARE

W. T. Hunter

Richard II



THE Tragedie of King Richard the ſecond.

As it hath beene publikely acted by the right Honourable the Lorde Chamberlaine his Seruants.

LONDON
Printed by Valentine Simmes for Andrew Wiſe, and are to be ſold at his ſhop in Paules church yard at the ſigne of the Angel.
1597.

FACSIMILE OF TITLE-PAGE, FIRST QUARTO

THE NEW HUDSON SHAKESPEARE

KING RICHARD THE SECOND

INTRODUCTION AND NOTES BY
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EDITED AND REVISED BY
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PREFACE

The text of this edition of *King Richard the Second* is based upon a collation of the First Quarto (1597), the seventeenth century Folios, the Globe edition, the Cambridge (W. A. Wright) edition of 1891, and that of Delius (1882). As compared with the text of the earlier editions of Hudson's Shakespeare, it is conservative. Exclusive of changes in spelling, punctuation, and stage directions, very few emendations by eighteenth century and nineteenth century editors have been adopted; and these, with the more important variations from the First Folio, are indicated in the textual notes. These notes are printed immediately below the text, so that a reader or student may see at a glance the evidence in the case of a disputed reading, and have some definite understanding of the reasons for those differences in the text of Shakespeare which frequently surprise and very often annoy. Such an arrangement should be of special help in the case of a play universally read and very often acted, as actors and interpreters seldom agree in adhering to one text. A consideration of the more poetical, or the more dramatically effective, of two variant readings will often lead to rich results in awakening a spirit of discriminating interpretation and in developing true creative criticism. In no sense is this a textual variorum edition. The variants given are only those of importance and high authority.

The spelling and the punctuation of the text are modern, except in the case of verb terminations in *-ed*, which, when the *e* is silent, are printed with the apostrophe in its place. This is the general usage in the First Folio. The important contractions in the First Folio which may indicate Elizabethan pronunciation ('i' th'' for 'in the,' 'pamp'red' for 'pamper'd,' for example) are also followed. Modern spelling has to a certain extent been adopted in the text variants, but the original spelling has been retained wherever its peculiarities have been the basis for important textual criticism and emendation.

With the exception of the position of the textual variants, the plan of this edition is similar to that of the old Hudson Shakespeare. It is impossible to specify the various instances of revision and rearrangement in the matter of the Introduction and the interpretative notes, but the endeavor has been to retain all that gave the old edition its unique place and to add the results of what seems vital and permanent in later inquiry and research. In this edition, as in the volumes of the series already published, the chapters entitled Sources, Date of Composition, Early Editions, Versification and Diction, Duration of Time, Dramatic Construction and Development with Analysis by Act and Scene, Historical Connections, and Stage History are wholly new. In this edition, too, is introduced a chronological chart, covering the important events of Shakespeare's life as man and as author and indicating in parallel columns his relation to contemporary writers and events. As a guide to reading clubs and literary societies, there has been appended to the Introduction a table of the distribution of characters in the play, giving the acts and scenes in which each character appears and the number of lines spoken by each. The index of words and phrases

has been so arranged as to serve both as a glossary and as a guide to the more important grammatical differences between Elizabethan and modern English.

While it is important that the principle of *suum cuique* be attended to so far as is possible in matters of research and scholarship, it is becoming more and more difficult to give every man his own in Shakespearian annotation. The amount of material accumulated is so great that the identity-origin of much important comment and suggestion is either wholly lost or so crushed out of shape as to be beyond recognition. Instructive significance perhaps attaches to this in editing the works of one who quietly made so much of materials gathered by others. But the list of authorities given on page xlvii will indicate the chief source of much that has gone to enrich the value of this edition. Especial acknowledgment is here made of the obligations to Dr. William Aldis Wright and Dr. Horace Howard Furness, whose work in the collation of Quartos, Folios, and the more important English and American editions of Shakespeare has been of so great value to all subsequent editors and investigators.

With regard to the general plan of this revision of Hudson's Shakespeare, Professor W. P. Trent, of Columbia University, has offered valuable suggestions and given important advice.

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INTRODUCTION

NOTE. In citations from Shakespeare's plays and nondramatic poems the numbering has reference to the Globe edition, except in the case of this play, where the reference is to this edition.

I. SOURCES

With that steady growth of national spirit which characterized the reign of Elizabeth, developed the great national drama. The full tide of this enthusiasm found immortal expression in Shakespeare's ten history plays, "the most purely historical" of which, says Coleridge,[1] is *King Richard the Second*. Because of the political unrest of the times, in the later years of her reign Elizabeth was not without enemies who sought secretly to depose her, and minds of the students of the day turned naturally to the dethroned Richard. It was only natural, therefore, that Shakespeare should at this time choose Richard the Second for dramatic study.

The leading events of the play and all the persons except the queen, the whole substance, action, and interest are purely historical, with only such heightening of effect, such vividness of coloring, and such vital invigoration as poetry can add without marring or displacing the truth of history. The chief source of the letter and historical detail of the drama is Holinshed's *Chronicles*, which was also used by Shakespeare as the basis of his other English history plays.

[1] See *Notes and Lectures upon Shakespeare.*

The Main Story

Holinshed's Chronicles.[1] As in his other plays dealing with English history, Shakespeare derived the great body of his material for *King Richard the Second* from the *Chronicles of England, Scotland, and Ireland*, of Raphael Holinshed (Holynshed, Hollynshed, Hollingshead, etc.) first published in two folio volumes in 1577, and "newlie augmented and continued" in 1586–1587. It is probably from this second edition that Shakespeare drew his details, for only in this does Holinshed mention the portent of the 'withering of the bay-trees' which Shakespeare uses in II, iv, 8. In none of his dramas of English history has Shakespeare diverged so little in the thread of his narrative from Holinshed as in *King Richard the Second*, but this is because the interests of dramatic economy and artistic effectiveness demand little or nothing that is not presented in the 'source.' The chief differences are those of time and place, insignificant changes in the characters, and the introduction of new characters and incidents.

Minor Incidents and Details

1. *Hall's Chronicle and Stow's Annals.* It is probable that *The Union of the Noble and Illustre Famelies of Lancastre and York*, by Edward Hall, published in 1542, furnished Shakespeare with some of the minor details of *King Richard the Second*; and certain of the suggestions for the treatment of Mowbray may have come from Stow's (Stowe) *Annales, or a Generale Chronicle of England from Brute until the*

[1] In W. G. Boswell-Stone's *Shakspere's Holinshed* are given all the portions of the *Chronicles* which are of special interest to the Shakespeare student.

present yeare of Christ 1580. John Stow was one of the earliest and most diligent collectors of English antiquities, who, in addition to the preparation of several volumes of which the *Annals* was one, assisted in the continuation of Holinshed's *Chronicles.*

2. *Daniel's Civil Wars.* Entered in *The Stationers' Registers* in October, 1594, were four volumes of an eight-volume historical poem by Samuel Daniel, entitled *The Civile Wars between the two houses of Lancaster and Yorke,* which present several striking parallels to Shakespeare's *King Richard the Second* and *King Henry the Fourth.* It is significant that in the instances in which Daniel's historical poem and *King Richard the Second* resemble each other they apparently differ from any known source. For example, both picture the child queen as a woman mature in years and in thought, both give to the queen an interview with Richard after his return from London; in both the triumph of Bolingbroke and the humiliation of Richard are brought to a climax in their ride into London together — in these and other minor respects differing from the facts as now generally accepted. But there is only conjecture as to which was composed the earlier and influenced the content of the other. (See below, Date of Composition.)

II. DATE OF COMPOSITION

The date of composition of *King Richard the Second* falls within 1597, the later time limit (*terminus ante quem*), when the play was entered in *The Stationers' Registers,* and 1593, the earlier time limit (*terminus post quem*). The weight of evidence is in favor of 1593–1594.

External Evidence

King Richard the Second was mentioned by Francis Meres in the *Palladis Tamia, Wits Treasury; being the Second Part of Wits Commonwealth*, published in 1598. Here Meres gives a list of twelve noteworthy Shakespeare plays in existence at that time, and expressly refers to "*Richard the 2.*"

The suggestion that Shakespeare may have drawn on Daniel's *Civil Wars* for some of his minor details has been brought forward as bearing on the question of time of composition, for three volumes of the four published in 1595 (they were entered in 1594) relate exclusively to the closing events of the life of Richard the Second. If Shakespeare drew upon these, he could not have completed his work earlier than 1596, the year in which *King Henry the Fourth* was written. But the parallels found in the two works do not serve to throw any light on the question of precedence.

Another consideration is much more to the point. Shakespeare, in strict keeping with the nature and purpose of his work, makes the queen, in mind, character, and deportment, a mature woman, although she was in reality a child of eleven. This and other departures from historical truth constitute a liberty of art which was in every way justifiable in a historical drama, and which Shakespeare never scrupled to use when the proper ends of dramatic representation could by this means be furthered. On the other hand, the plan of Daniel's poem, and also the bent of his mind, caused him to write for the most part with the accuracy of a chronicler, so that the fine vein of poetry scarcely had fair play, being overmuch hampered by the rigidity of literal truth. Yet he represents the queen not as in history, but as in Shakespeare's

drama. Such deviations from fact, however justifiable in either case, seem more likely to have been original in the play than in the poem. The natural conclusion eliminates Daniel's account as a 'source,' and places the composition of *King Richard the Second* before the latter part of 1594.

Internal Evidence

Style and Diction. The internal evidence of style, the abundance of rhymes (one fifth of the whole play consisting of rhymed lines), the frequent passages of elaborated verbal trifling, the smooth-flowing current of the verse, and the relative lack of compactness of texture, make strongly in favor of as early a date as 1594, when the author was thirty years old. (See below, Versification and Diction.)

III. EARLY EDITIONS

Quartos

King Richard the Second was entered in *The Stationers' Registers* at London, August 29, 1597, and was published anonymously some time that year with the following title-page: "THE | Tragedie of King Ri-|chard the se-|cond. | *As it hath beene publikely acted* | *by the right Honourable the* | *Lorde Chamberlaine his Ser-* | *vants.* | London | Printed by Valentine Simmes for Androw Wise, and | are to be sold at his shop in Paules church yard at | the signe of the Angel. | 1597." This was the First Quarto edition, referred to in the textual notes of this edition as Q_1.

In 1598 the same text was issued again with "By William Shake-speare" on the title-page. This is known as the Second Quarto, Q_2.

The Third Quarto edition was brought out in 1608, one issue with the title-page bearing the words, "With new additions of the Parliament Sceane, and the deposing of King Richard." These additions comprise one hundred and sixty-five lines (IV, i, 154–318).

There is substantial agreement among critics that the 'additions' were written with the rest of the play, for they are all of a piece with the surrounding portions; there is nothing in the style, the matter, or the connection of them to create any suspicion of a different period of workmanship. And curiously enough the line, "A woeful pageant have we here beheld" (IV, i, 321), which is spoken by the Abbot and can refer only to the deposition scene, was retained in the First Quarto, thus furnishing indisputable evidence that the whole scene was a part of the original draft. The non-appearance of these lines in the two earlier Quartos is easily explained: Elizabeth was still on the throne, and the part that she had played in deposing her unhappy kinswoman, the beautiful Mary Queen of Scots, together with the fact that she was keenly conscious of the political unrest of the times, made the subject of deposition a hateful one. Thus in 1599 Sir John Hayward suffered imprisonment for publishing *The First Part of the Life and Raigne of Henrie IIII, extending to the end of the first yeare of his raigne*, which related the deposing of Richard. It is therefore quite certain that no publisher would then have dared to issue Shakespeare's play with such a scene.

Again, two years later (1601), to assist Essex in his attempt to raise an insurrection in London, accomplices procured the acting of "the play of the deposing and killing of King Richard the Second" on the Saturday preceding the

unsuccessful upheaval. The object of the whole affair was "to excite the feelings of the populace by representing the abdication of an English sovereign on the stage." This comparatively unimportant happening is significant in its bearing on the suppression by Shakespeare of a part of the fourth act which was necessary to the dramatic unity of the play, but which did not appear in published form until after the death of Elizabeth.

The Fourth Quarto, Q_4 (1615), was a mere reprinting of the Third. A Fifth Quarto, Q_5, printed in 1634, was based on the Second Folio.

Folios

King Richard the Second appeared in the First Folio, F_1, published in 1623, with the title *The life and death of King Richard the Second.* It occupies pages 23 to 45 in the division of the book devoted to the 'Histories,' which are arranged in historical sequence beginning with *King John.* The First Folio is the famous volume in which all Shakespeare's collected plays (with the exception of *Pericles*, first printed in the Third Folio) were first given to the world. The text of this edition seems to have been based on the Fourth Quarto, but in it several passages, fifty lines in all, are unaccountably lacking.

The Second Folio, F_2 (1632), the Third Folio, F_3 (1663, 1664), and the Fourth Folio, F_4 (1685), show few variants in the text, and none of importance. It is in the Folios, not in the Quartos, that the play is divided into acts and scenes.

The First Folio affords the most reliable text of the new additions, and the First Quarto of all the rest of the play. These have been made the basis of our text.

Rowe's Editions

The first critical editor of Shakespeare's plays was Nicholas Rowe, poet laureate to George I. His first edition was issued in 1709 in six octavo volumes. In this edition Rowe, an experienced playwright, marked the entrances and exits of the characters and introduced many stage directions. He also introduced the list of dramatis personæ which has been made the basis for all later lists. A second edition in eight volumes was published in 1714. Rowe followed very closely the text of the Fourth Folio, but modernized spelling, punctuation, and occasionally grammar.

IV. VERSIFICATION AND DICTION

Blank Verse

King Richard the Second is written wholly in verse and for the most part in blank verse[1] — the unrhymed, iambic five-stress (decasyllabic) verse, or iambic pentameter, introduced into England from Italy by Henry Howard, Earl of Surrey, about 1540, and used by him in a translation of the second and fourth books of Vergil's *Æneid*. Nicholas Grimald (*Tottel's Miscellany*, 1557) employed the measure for the first time in English original poetry, and its roots began to strike deep into British soil and absorb substance. It is peculiarly significant that Sackville and Norton should have used it as the

[1] The term 'blank verse' was just coming into use in Shakespeare's day. It seems to have been used for the first time in literature in Nash's Preface to Greene's *Menaphon*, where we find the expression, "the swelling bumbast of bragging blanke verse." Shakespeare uses the expression three times, always humorously or satirically (see *Much Ado About Nothing*, V, ii, 32).

measure of *Gorboduc*, the first English tragedy (performed by "the Gentlemen of the Inner Temple" in 1561, and first printed in 1565). About the time when Shakespeare arrived in London the infinite possibilities of blank verse as a vehicle for dramatic poetry and passion were being shown by Kyd, and above all by Marlowe. Blank verse as used by Shakespeare is really an epitome of the development of the measure in connection with the English drama. In his earlier plays the blank verse is often similar to that of *Gorboduc*. The tendency is to adhere to the syllable-counting principle, to make the line the unit, the sentence and phrase coinciding with the line (end-stopped verse), and to use five perfect iambic feet to the line. In plays of the middle period, such as *The Merchant of Venice* and *As You Like It*, written between 1596 and 1600, the blank verse is more like that of Kyd and Marlowe, with less monotonous regularity in the structure and an increasing tendency to carry on the sense from one line to another with a syntactical or rhetorical pause at the end of the line (run-on verse, *enjambement*). Redundant syllables now abound, and the melody is richer and fuller. In Shakespeare's later plays the blank verse breaks away from bondage to formal line limits, and sweeps all with it in freedom, power, and organic unity.

The verse of *King Richard the Second* is more monotonously regular than that of the later plays; it is less flexible and varied, less musical and sonorous, and it lacks the superb movement of the verse in *Othello*, *The Winter's Tale*, and *The Tempest*. End-stopped, normally regular iambic pentameter lines are abundant but the metre is more flexible than the severely end-stopped verses of the earliest plays. Short lines are repeatedly used for interrupted and exclamatory

remarks, as in III, iv, 71; IV, i, 182; V, v, 104, etc. There are no weak endings and only four light endings,[1] the play in this respect resembling the earlier plays.

Alexandrines

While French prosodists apply the term 'Alexandrine' only to a twelve-syllable line, with the pause after the sixth syllable, it is generally used in English to designate iambic six-stress verse, or iambic hexameter, of which we have examples in IV, i, 19, 171, and V, iii, 42, 101. This was a favorite Elizabethan measure, and it was common in moral plays and the earlier heroic drama. English literature has no finer examples of this verse than the last line of each stanza of *The Faerie Queen*. In *King Richard the Second* are more than thirty Alexandrines.

Rhyme

Apart from the use of rhyme in songs, lyrics, and portions of masques (as in *The Tempest*, IV, i, 60–138), a progress from more to less rhyme is a sure index to Shakespeare's development as a dramatist and a master of expression. In the early *Love's Labour's Lost* are more than one thousand rhyming five-stress iambic lines; in *Julius Cæsar* only thirty-four; in *The Tempest* only two; in *The Winter's Tale* not one. In *King Richard the Second* the extraordinary abundance of rhyme renders this play conspicuous not only among

[1] Light endings, as defined by Ingram, are such words as *am*, *can*, *do*, *has*, *I*, *thou*, etc., on which "the voice can to a certain small extent dwell"; weak endings are words like *and*, *for*, *from*, *if*, *in*, *of*, *or*, which "are so essentially proclitic . . . that we are forced to run them, in pronunciation no less than in sense, into the closest connection with the opening words of the succeeding line."

the histories but among all the early plays. Here the rhyme though not used with complete consistency is employed (1) to mark the close of speeches and scenes, as in I, i, 107–108, I, i, 204–205; (2) to point an epigram, as in II, i, 139–140; (3) to aid in expressing strong emotion, as in V, i, 85–87, V, v, 109–112.

Prose

Of recent years there have been interesting discussions of the question "whether we are justified in supposing that Shakespeare was guided by any fixed principle in his employment of verse and prose, or whether he merely employed them, as fancy suggested, for the sake of variety and relief."[1] It is a significant fact that in *King Richard the Second* and many other early plays there is little or no prose, and that the proportion of prose to blank verse increases with the decrease of rhyme.

V. DURATION OF TIME

1. *Historic Time.* The period of time covered by this play dates from April 29, 1398, just after the death of the Duke of Gloucester, to the beginning of March, 1400, when the body of Richard was brought to London.

2. *Dramatic Time.* As represented on the stage the time of the play is fourteen days with intervals the length of which has not been determined with exactness.

[1] Professor J. Churton Collins, *Shakespeare as a Prose Writer.* See Delius, *Die Prosa in Shakespeares Dramen* (*Shakespeare Jahrbuch*, V, 227–273); Janssen, *Die Prosa in Shakespeares Dramen*; Professor Hiram Corson, *An Introduction to the Study of Shakespeare*, pages 83–98.

The following is P. A. Daniel's time analysis : [1]

Day 1. — I, i.
Interval (perhaps of about four and a half months).
Day 2. — I, ii.
Interval (Gaunt's journey to Coventry).
Day 3. — I, iii.
Interval (journey from Coventry to London).[2]
Day 4. — I, iv; II, i.
Interval (a day or two).
Day 5. — II, ii.
Interval.
Day 6. — II, iii.
Interval.
Day 7. — II, iv; III, i.
Day 8. — III, ii.
Interval.
Day 9. — III, iii.
Interval.
Day 10. — III, iv.
Interval.
Day 11. — IV, i; V, i.
Interval.
Day 12. — V, ii, iii, iv.
Interval.
Day 13. — V, v.
Interval.
Day 14. — V, vi.

[1] *New Shakspere Society Transactions*, 1877–1879, pages 264–270.

[2] In the *Transactions*, page 264, Daniel definitely indicates this interval, but does not include it in his summary on page 269. The omission was doubtless an oversight.

VI. DRAMATIC CONSTRUCTION AND DEVELOPMENT

In all the qualities of a work of art merely, or as an instance of dramatic architecture and delineation, *King Richard the Second* is much inferior to *King Henry the Fourth*. But the latter is a specimen of the *mixed* drama; that is, its delineations are partly historical, partly ideal, its idealized characters being used as the vehicle of a larger moral history than would otherwise be compatible with the laws of dramatic reason. In *King Richard the Second*, on the other hand, all the prominent delineations are historical; with few exceptions no interest, no incidents, of any other kind are admitted: so that, as Coleridge has said, "it is perhaps the most purely historical of Shakespeare's dramas." And he justly argues that it is not merely the use of historical matter, but the peculiar relation which this matter bears to the plot, that makes a drama properly historical. *Macbeth*, for instance, has much of historical matter, yet it cannot fittingly be called a historical drama, because the history neither forms nor guides, but only *subserves*, the plot. Nor does the admission of matter that is not fact keep a drama from being truly historical, provided history orders and governs the plot. Viewed in this larger way, both *King Richard the Second* and *King Henry the Fourth* are in the strictest sense historical plays; the difference between them being, that in the former the history furnishes the whole matter and order of the work, while in the latter it furnishes a part, and at the same time shapes and directs whatever is added by the creative imagination. Thus, in a purely historical drama, the history makes the plot; in a mixed drama,

it directs the plot; in such tragedies as *King Lear* and *Macbeth*, it subserves the plot.

Especially noteworthy in Shakespeare's handling of historical material is his calmness and poise of judgment. In the bitter conflicts of factions and principles he allows the several persons to utter, in the extremest forms, their opposing views without committing himself to any of them or betraying any disapproval of them. He holds the balance even between justice to the men and justice to the truth. The claims of legitimacy and of revolution, of divine right, personal merit, and public choice, the doctrines of the monarchical, the aristocratic, the popular origin of the state — all these are by turns urged in their most rational or most plausible aspects, but merely in the order and on the footing of dramatic propriety.

At no time does Shakespeare play or affect to play the part of umpire between the wranglers: which of them has the truth, or the better cause — this he leaves to appear silently in the ultimate sum-total of results. And so imperturbable is his fairness, so unswerving his impartiality, as almost to seem the offspring of a heartless and cynical indifference. Hence a French writer, Chasles, sets him down as "chiefly remarkable for a judgment so high, so firm, so uncompromising, that one is well-nigh tempted to impeach his coldness, and to find in this impassible observer something that may almost be called cruel towards the human race. In the historical pieces," he continues, "the picturesque, rapid, and vehement genius which produced them seems to bow before the higher law of a judgment almost ironical in its clear-sightedness. Sensibility to impressions, the ardent force of imagination, the eloquence of passion — these brilliant

gifts of nature which would seem destined to draw a poet beyond all limits, are subordinated in that extraordinary intelligence to a calm and almost deriding sagacity, that pardons nothing and forgets nothing."

Both tragedy and comedy deal with a conflict between an individual force (which may be centered either in one character or in a group of characters acting as one) and environing circumstances. In tragedy the individual (one person or a group) is overwhelmed; in comedy the individual triumphs. In both tragedy and comedy five stages may be noted in the plot development: (1) the exposition, or introduction; (2) the complication, rising action, or growth; (3) the climax, crisis, or turning point; (4) the resolution, falling action, or consequence; and (5) the dénouement, catastrophe,[1] or conclusion. Let it not be thought for a moment that each of these stages is clearly differentiated. As a rule they pass insensibly into each other, as they do in life.

Analysis by Act and Scene[2]

I. The Exposition, or Introduction (Tying of the Knot)

Act I, Scene i. In this opening scene the important characters are introduced, the main action is begun at once, and the situation gradually explained. The keynote of the whole play — the contest and contrast between Richard, the usurped, and Bolingbroke, the usurper — is struck when Bolingbroke resists the wishes of Richard.

[1] "*Catastrophe* — the change or revolution which produces the conclusion or final event of a dramatic piece." — Johnson.

[2] "It must be understood that a play can be analyzed into very different schemes of plot. It must not be thought that one of these schemes is right and the rest wrong; but the schemes will be better or worse in proportion as — while of course representing correctly the facts of the play — they bring out more or less of what ministers to our sense of design." — Moulton.

II. The Complication, Rising Action, or Growth (Tying of the Knot)

Act I, Scene ii. The fact of Richard's participation in Gloucester's death is forced into prominence, and thus the fate of the king is foreshadowed and Bolingbroke's act in the preceding scene explained.

Act I, Scene iii. Against the background of a mediæval tournament this scene is made to show how the uneasy conscience of Richard drives him to the dangerous expedient of banishment for both Bolingbroke and Norfolk. Bolingbroke is thus made an implacable and dangerous foe, and the complicating action of the play is forwarded.

Act I, Scene iv. While this scene does not advance the action, the complication is strengthened in Richard's recognition of the popularity of Bolingbroke and in the demonstration of his own weaknesses. Richard lays bare (1) his dislike and fear of Bolingbroke; (2) his disregard of the rights of his subjects, thus effectively alienating them; (3) his unnatural indifference to Gaunt's appeal; (4) the influence held over him by unscrupulous favorites. At the bedside of the dying Gaunt, Richard is seen at his worst — scornful, mocking, unrepentant.

Act II, Scene i. The main plot is unfolded in Richard's forcing Bolingbroke into open rebellion, and the consequent winning to his side of much popular support. Further insight into Richard's character is afforded by the announcement of his unjust purpose of seizing Bolingbroke's inheritance.

Act II, Scene ii. Here instead of attempting to create suspense, Shakespeare uses the queen's premonitions of evil as the means of forecasting the impending disaster. In the interest of dramatic economy the accomplishment of the revolution is hastened, and sympathetic attention is directed to Richard's bearing in misfortune.

Act II, Scene iii. In effective contrast to the last scene in which confusion and foreboding prevail, here is presented the quiet, sure advance of a strong man to his goal.

Act II, Scene iv. In the short space of twenty-four lines is depicted the ruin of Richard's last hope. Through the dispersion of his army because of a rumor that he is dead, he is left without the means of accomplishing the purpose for which he left England.

Act III, Scene i. This scene symbolizes what is to follow and shows the real strength and kingliness of Bolingbroke, who seizes and condemns to death Richard's favorites.

Act III, Scene ii. By means of a series of minor events a minute delineation of Richard's character is presented, thus throwing light on his past conduct and furnishing the means of interpreting the future. Through numerous 'entrances' Richard is shown oscillating between confident arrogance and utter despair.

III. The Climax, Crisis, or Turning Point (the Knot Tied)

Act III, Scene iii. Here, in the decisive moment toward which all the action has been tending, occurs the virtual triumph of Bolingbroke and the defeat of Richard, briefly stated in the king's own words, "Your own is yours, and I am yours, and all" (line 197). Though intensely dramatic, the scene unfolds no vulgar struggle, merely the reaction of character on character.

IV. The Resolution, Falling Action, or Consequence (the Untying of the Knot)

Act III, Scene iv. Through the bitter grief of the queen, the pity of the gardener, the patriotic resentment of the servant toward the king, the preceding scene is intensified. Like the fourth scene of the first act, this is a comment on the struggle, and the dramatic resolution is foreshadowed in the queen's speech at the close.

Act IV, Scene i. The three events of this scene — the arraignment of Aumerle, the protest of Carlisle, the public surrender of Richard — are of great dramatic value in showing the significance of the resolution just effected. The tension from this point is slackened.

Act V, Scene i. The parting between Richard and the queen, which is the first time they hold actual conversation together in the play, furnishes a characteristic instance of Shakespeare's use of the love motive to increase, by contrast, the dire effect of political tragedy.

Act V, Scenes ii and iii. In Bolingbroke's attitude toward Aumerle and his parents, the tolerance and firmness of the future king are displayed in dramatic contrast to the character of York.

Act V, Scene iv. This short scene of eleven lines forecasts the death of Richard.

Act V, Scene v. Final touches are here made to the portrait of Richard. In his monologue (lines 1–66) Richard's attitude toward his calamity is fantastic but shows him strangely unrepentant; in the dialogue with his groom his personal charm shines out; and in his death is added the one heroic touch to an unheroic monarch.

V. Dénouement, Catastrophe, or Conclusion (the Knot Untied)

Act V, Scene vi. The last scene is less a triumph for Bolingbroke than a vague foreboding of the future. It "consists of three divisions, each in appearance contributing to seal the success of the new king. The conspiracy has been sternly put down; the Abbot of Westminster, 'the grand conspirator,' has died; and finally Richard, the 'buried fear,' has been removed. The last, though seemingly the climax in the ascending scale of triumph, at once changes the key to a tragic minor, and the drama closes on a solemn and bodeful note which leaves us mindful of Carlisle's prophecy that the 'woes are yet to come'" (Herford). It is interesting to note that it is Bolingbroke who starts the action in the first scene and who speaks the closing words of the last.

VII. THE CHARACTERS

In Shakespeare's delineations of historical characters may be seen a kind of poetical or psychological comparative anatomy. He reconstructs characteristic traits from a few fragments which would have escaped a perception less apprehensive and quick. Such is his fineness of faculty that from a mere detail he reproduces the entire mental, moral, and physical structure of the man to whom it belonged.

Richard

Richard, as presented in Shakespeare's full-length portrait, is among the strongest of his historical delineations. His character both in history and in the play is mainly that of a pampered, presumptuous voluptuary, who cannot harbor the

idea that the nation exists for any other purpose than to serve his pleasure, and who does not hesitate to scorn the legitimate cares and duties of the crown. All this has the effect of bringing his personal character into contempt even before his administration becomes unpopular. Hume describes him as "indolent, profuse, addicted to low pleasures, spending his whole time in feasting and jollity, and dissipating, in idle show, or in bounties to favorites of no reputation, that revenue which the people expected to see him employ in enterprises directed to public honour and disadvantage."

In the first three acts Richard appears so altogether despicable that it seems hardly possible he should ever rally to his side any honest stirrings either of pity or of respect. He is at once crafty and credulous, indolent and arrogant, effeminate and aggressive; a trifler while fortune smiles, a whimperer when she frowns. His utter falseness of heart in forwarding the combat, while secretly bent on preventing it; his arbitrary freakishness in letting it proceed till the combatants are on the point of crossing their lances, and then peremptorily arresting it; his petulant tyranny in passing the sentence of banishment on both men, and his nervous, timid apprehensiveness in exacting from them an oath not to have any correspondence during their exile; his mean, scoffing insolence to the broken-hearted Gaunt, his ostentatious scorn of the dying man's reproofs, his impious levity in wishing him a speedy death; and his imperious, headlong contempt of justice, and even of his own plighted faith, in seizing the Lancaster estates to his own use before the "time-honoured Lancaster" (I, i, 1) is in the grave — these things mark him out as a thorough profligate, who glories in spurning whatever is held most sacred by all true men.

Since Richard scorns strong and independent supports, he takes to climbing-plants that finally pull him to the ground. Such being his disposition, he seeks the society of frivolous and incompetent men, and so draws about him a set of spendthrift minions, who stop his ear with flatteries, and inflame his blood with wanton fancies. It is largely the companionship of such men that makes him insolent and deaf to sober counsel, and draws him into a shallow aping of foreign manners and fashions. As revealed in the first part of *King Henry the Fourth* (III, ii), among his other traits of wantonness is a restless haunting of public places and scenes of promiscuous familiarity whereby he makes himself "stale and cheap to vulgar company," so that, even "when he has occasion to be seen, he is but as the cuckoo is in June, heard, not regarded." This is not, to be sure, brought out in *King Richard the Second* and is perhaps rightly withheld, lest it should too much turn away our sympathies from the king in his humiliation and sorrow. But it is aptly urged by Bolingbroke in the following speech, when he remonstrates with Prince Harry against that conduct which seems likely to bring him into a similar predicament:

> The skipping king, he ambled up and down
> With shallow jesters and rash bavin wits,
> Soon kindled and soon burnt; carded his state,
> Mingled his royalty with capering fools,
> Had his great name profaned with their scorns
> And gave his countenance, against his name,
> To laugh at gibing boys and stand the push
> Of every beardless vain comparative,
> Grew a companion to the common streets,
> Enfeoff'd himself to popularity;
> That, being daily swallow'd by men's eyes,

They surfeited with honey and began
To loathe the taste of sweetness, whereof a little
More than a little is by much too much.
[1 *Henry IV*, III, ii, 60–73]

Notwithstanding all that may be justly brought forward against Richard, he had, without doubt, the mental, moral, and practical gifts of a well-rounded man, and endowments of both strength and beauty; but there seemed to be no principle of cohesion among them. He thus moves altogether by fits and starts, because the tempering and moderating power of judgment is wanting. A thought strikes him, and whirls him far off to the right, where another thought strikes him, and whirls him as far off to the left. And so he goes pitching and zigzagging hither and thither. This is not necessarily constitutional with him, but mainly the result of wrong education and wrong living. A long indulgence in voluptuous arts and the poison of wanton associates have dissolved his self-restraint, inducing a habit of setting pleasure before duty, and of making reason wait on passion. This wrought into his texture a certain chronic sleaziness which rendered him more and more the sport of contradictory impulses and humors. Professor Dowden justly observes[1] that, without any genuine kingly power, he has a feeling of what kingly power must be; without any veritable religion, he has a pale shadow of religiosity. Indeed, everything about him is shadowy. His mind lives in a sort of phantom-world, and cannot seem to distinguish fancy from fact.

Richard is not without ability to think clearly and justly, but he cannot for any length of time maintain a reasonable

[1] *Shakspere: A Critical Study of his Mind and Art.*

train of thought. Hence his discourse presents a strange medley of sense and puerility, and we often have a gem of thought or a beautiful image followed by a childish platitude. So too he is lofty and abject, pious and profane, bold and shrinking by turns, and is ever running through the gamut of sharps and flats. His every feeling was, as Coleridge[1] says, "abandoned for its direct opposite upon the pressure of external accident." This supreme trait of weakness is most tellingly displayed in his dialogue with Carlisle, Aumerle, Salisbury, and Scroop, just after his return from Ireland when upon learning how Bolingbroke is carrying all before him, he vibrates so rapidly between the extremes of ungrounded hope and unmanly despair. His spirit soars in the faith that, for every man in arms with Bolingbroke, "God for his Richard hath in heavenly pay a glorious angel" (III, ii, 60–61). But when, a moment after, he finds that, so far from angels mustering to his aid, even men are deserting him, all his faith instantly vanishes in pale-faced terror and dismay.

He is ever inviting hostile designs by openly anticipating them, or by futile or ill-judged precautions against them, as when he swears the two banished dukes not to plot or join hands against him during their exile. Again, when Bolingbroke comes, avowedly and with just cause, to reclaim his inheritance, he does not plan to grasp the crown till Richard's weak-kneed concession and acquiescence put it in his mind, and fairly woo him to it. Thus the apprehension of being deposed, instead of stiffening up his manhood, at once weakens his intellect and spirit. When a show of bold and resolute self-assertion, or a manly and stout-hearted defiance,

[1] See *Notes and Lectures upon Shakespeare.*

would outdare and avert the peril, he simply quails and cowers. His deprecating of the blow before it comes is a tacit pledge of submission. He himself tells Bolingbroke, "they well deserve to have, that know the strong'st and surest way to get" (III, iii, 200–201).

Perhaps the most obvious point in Richard's character is that the prospect of adversity or distress, instead of kindling any strain of manhood in him, or of having a bracing effect upon his courage, only melts his spirit into a kind of sentimental pulp. Suffering does not even develop the virtue of passive fortitude in him: at its touch he abandons himself to a course of passionate weakness. He is so steeped in sentimentalism that even in his sorrow he makes a luxury of woe itself. He hangs over his griefs, hugs them, nurses them, buries himself in them, as if the sweet agony were to him a glad refuge from the stings of self-reproach, or a welcome release from the exercise of manly thought. Thus he becomes a moralizing day-dreamer, spending his wits in a sort of holiday of poetical, self-brooding tearfulness.

It is also to be noted that in his reverse of fortune Richard is altogether self-centered and so absorbed in self-pity that he has no thought to spare for those whom his fall has dragged down into ruin with him. This is part of his general character, which, to quote Coleridge,[1] is that of "a mind deeply reflective in its misfortunes, but wanting the guide to all sound reflection — the power of going out of himself, under the conduct of a loftier reason than could endure to dwell upon the merely personal."

In this respect, one may well be tempted to run a parallel, as Hazlitt has done, between Richard the Second and Henry

[1] See *Notes and Lectures upon Shakespeare.*

the Sixth as drawn by Shakespeare. The two kings closely resemble each other in a certain weakness of character bordering on effeminacy, and this resemblance is made especially clear by their similarity of state and fortune. Richard is as selfish as he is weak, and weak partly because of his selfishness. He reads men and things altogether through the medium of his own wishes and desires, and because his thoughts do not rise out of self, and are ever concerned with general truth, his course of life runs tearingly a-clash with the laws and conditions of his place. With Henry, on the other hand, disinterestedness is pushed to the degree of an infirmity. He seems to perceive and grasp truth the more willingly where it involves a sacrifice of his personal interests and rights. But a man, especially a king, cannot be wise for others, unless he be so for himself. Thus Henry's weakness seems to spring in some degree from an excessive disregard of self. He permits the laws to suffer, and in them the people, partly because he cannot vindicate them without making them subserve his own interests. And when others break their oaths to him, he blames his own remissness as having caused them to wrong themselves.

But Richard is at least felt to be the victim as well as the author of wrong; and Shakespeare evidently did not mean that the wrongs he has done should lie so heavy upon us as to kill all pity for the wrong he suffers. As the scene shifts "from Richard's night to Bolingbroke's fair day," our sympathies are deeply moved for the wretched monarch, partly because the spectacle of fallen greatness, of humiliation and distress, however merited, is a natural object of commiseration, partly because honest pity naturally draws other sentiments to it. The heart must be hard indeed that does not respond to

the pathos of York's account of the discrowned monarch's ride into London:

> No man cried 'God save him!'
> No joyful tongue gave him his welcome home;
> But dust was thrown upon his sacred head;
> Which with such gentle sorrow he shook off,
> His face still combating with tears and smiles,
> (The badges of his grief and patience)
> That had not God for some strong purpose steel'd
> The hearts of men, they must perforce have melted,
> And barbarism itself have pitied him. [V, ii, 28–36]

And it is rather surprising how much he redeems himself in our thoughts by his manly outburst of resentment in the Parliament scene, when the sneaking Northumberland so meanly admonishes him to "ravel out" his "weav'd-up follies" (IV, i, 228–229). Then, too, his faults and infirmities are so much those of our common humanity that even through them he creeps into our affections, and spins round us the ties of brotherhood.

Bolingbroke

In collision with such a compact, close-knit character as Bolingbroke, it is no wonder that the stumbling, loose-jointed Richard should soon go to pieces. In one of his paroxysms of regal conceit, he flatters himself that "not all the water in the rough rude sea can wash the balm from an anointed king" (III, ii, 54–55). But his fate is a solemn warning that even a king can, by persistent misgovernment, wash away the anointment of his own consecration and effectually discrown himself. Richard thought to stand secure in the strength of his divine right, and would not see how this might be practically annulled by misuse. By not respecting

his great office, he taught the people to despise him, and set them to longing for a ruler who would be a king in soul as well as in title. Thus Richard finds himself hopelessly unkinged in an unequal struggle with a king by nature and merit.

Bolingbroke is obviously the moving and controlling spirit of the drama. Everything waits upon his firm and tranquil will, and responds to his silent purpose. He starts the action, shapes its whole course, and ties up all its lines at the close, he himself riding, in calm and conscious triumph, the whirlwind he has helped to raise. Bold, crafty, humble, and aspiring, he is full of energy, yet has all his forces so thoroughly in hand that he is never mastered by them. He spreads himself by deeds, not by talk; plans industriously, but says nothing about it. Neither friends nor enemies know what he is thinking of or striving for, until his thoughts have accomplished their ends. Consequently, throughout the play he remains an enigma both to the other dramatis personæ and to the audience.

At once ardent and self-restrained, far-sighted, firmly poised, always eying his mark steadily, and ever working towards it stealthily, he knows perfectly how to bide his time. He sees the opportunity clearly while it is coming, and seizes it promptly when it has come, but all so quietly as to seem the mere servant of events, and not at all the shaper of them. He is undoubtedly ambitious of the crown, expects to have it, means to get it, and frames his action to that end. But he builds both the ambition and the expectation on his knowledge of Richard's character and his own political insight. Reading the signs of the time with a statesman's eye, he knows that things are hastening towards a

crisis in the state. He also knows that they will be apt to make an end the sooner if left to their natural course. The truth is not, after all, so much that he forces the crown from Richard, as that he lets Richard's fitful, jerking impotence shake it into his hand. It must be acknowledged, however, that he takes, and knows he is taking, just the right way to stimulate Richard's convulsive zigzaggery into fatal action.

Bolingbroke, throughout the play, appears possessed of qualities at once attractive and commanding. In the first part of *King Henry the Fourth* (I, iii, 241) the tempestuous Hotspur denounces him as a "vile politician." A politician he is indeed, but he is much more than that. He is a conscious adept and a willing practicer in the ways of popularity. But if there is much of artfulness in his condescension, there is much of genuineness too. He knows that the strength of the throne must lie in having the hearts of the people knit to it, and he believes that the tribute of a winning address, or of gracious and obliging behavior, may be honestly and wisely paid in exchange for their honest affection. He is a master of just that proud complaisance and benignant loftiness, that happy mixture of affability and reserve, which readily gains popular confidence and respect. But in his courtship of the people he does not for an instant forget that their love will keep the longer and the better for being so seasoned with reverence as to stop short of familiarity. He therefore seldom appears before them, and when he does he sees to it that their eyes are glad of the sight but are not glutted, and that their love of the man in no measure melts down their awe of the prince. The way he sweetens himself into their hearts by smiling and bowing a gracious

farewell upon them, when leaving for his place of exile, is best illustrated in Richard's description:

> How he did seem to dive into their hearts
> With humble and familiar courtesy,
> What reverence he did throw away on slaves,
> Wooing poor craftsmen with the craft of smiles
> And patient underbearing of his fortune,
> As 't were to banish their affects with him.
> Off goes his bonnet to an oyster-wench;
> A brace of draymen bid God speed him well,
> And had the tribute of his supple knee,
> With 'Thanks, my countrymen, my loving friends.'
>
> [I, iv, 25–34]

Bolingbroke's departure is with the bearing of a conscious victor. He knows that the hearts of the people are going with him, and that his power at home will strike its roots the deeper for the tyranny which forces him abroad, where he must sigh his "English breath in foreign clouds, eating the bitter bread of banishment" (III, i, 20–21). From that moment, he sees that the crown is his, and the inspiration of his vision is one cause of his throwing such winning blandness and compliance into his parting salutations. On coming back to reclaim his plundered inheritance, instead of waiting for a formal settlement of rights and titles, no sooner is he landed than he quietly assumes the functions, and goes to doing the works, of sovereignty, while disclaiming the office and all pretensions to it. In their long experience of a king without kingliness, the people have had enough of the name without the thing, so Bolingbroke proceeds to enact the thing without the name. In this way he puts into their hearts the sentiment of loyalty, and his loftiness of spirit gives to the title its old dearness and luster, at the same time pointing

him out as the rightful wearer of it. Being thus a king in fact, the sentiments that have been wont to go with the crown slowly and silently center upon him. Whether Bolingbroke consciously designs all this may indeed be questioned, but such is clearly the natural climax of the course he pursues.

Bolingbroke's bearing towards the lords who gather round him is not less remarkable than his attitude toward the populace. During their long ride together, he relieves the tediousness of the journey by such graciousness that he wins and fastens them to his cause, yet without so committing himself as to give them any power over him. The Percys, from the importance of their aid, evidently reckon upon being a power behind the throne greater than the throne; but they are not long in finding they have mistaken their man. So in the deposition scene, when the insolent Northumberland thinks to rule the crestfallen Richard by dint of browbeating, Bolingbroke quietly overrules him. He does this so much in the spirit of one born to command as to make it evident that the reign of favoritism is at an end. He is not unmindful that those who have engaged in rebellion to set him up may do the same again to pull him down. Therefore he lets them know that, instead of being his master, they have given themselves a master in him, and that if he has used their services in establishing his throne, he has done so as their king, and not as their dependent. He wins admiration by his magnanimity to the brave old Bishop of Carlisle, whose honest, outspoken, uncompromising loyalty to Richard draws from him a reproof, but in language so restrained and temperate as to show that he honors the man much more than he resents the act. The same nobleness of spirit, or, at least,

politic generosity, is shown again in his declared purpose of recalling Norfolk and reinstating him in his lands and honors, and perhaps still more in the scene where he pardons Aumerle, and where, while the old Duke and Duchess of York are pleading, the one against, the other for, their son's life, he gently plays with the occasion but finally speaks the word that binds all three hearts indissolubly to him.

All through the fourth and fifth acts, Bolingbroke, sparing of words, prompt and vigorous, yet temperate and prudent, makes a forcible contrast to Richard's violent, imbecile tyrannizing in the first and second. As for the murder of Richard, this is a wretched climax, but there is the less need of remarking upon it, since Bolingbroke's professed abhorrence of the deed and remorse for having hinted it, whether or not sincere, sufficiently mark it out for reprobation. The immediate cause of it is the conspiracy for restoring the deposed king, which has cost the lives of several men. And the fact that Richard's life thus holds Bolingbroke in constant peril of assassination amply explains why the latter should wish the ground and motive for such plots removed, though it may not in the least excuse the means used for attaining this end. The source of all these evils lies in the usurpation, and for this Richard is quite as much to blame as Bolingbroke.

VIII. STAGE HISTORY

A hero who is neither a deep-dyed villain nor a full-blooded hero is seldom to the popular taste. Richard the Second, both in life and in Shakespeare's dramatization, was only a weakling, demanding neither hatred nor admiration, and it

is little wonder that the play has never been a great favorite on the stage except in the early seventeenth century.

The Seventeenth Century

The popularity of the tragedy in Shakespeare's time is indicated by its appearance in five Quarto editions, for only three of Shakespeare's plays were published five times and only sixteen out of the thirty-seven appeared at all in Quarto. As explained elsewhere (see above, Sources) the later years of Elizabeth's reign were full of unrest and political disturbances, and the subject of deposition was one uppermost in the minds of many. The political history of Richard's reign, which is of little interest to us to-day, engaged the eager attention of Shakespeare's contemporaries. Of the Third Quarto, published in 1608, some of the copies have a title-page including the statement, " As it hath been lately acted by the Kinges Majesties seruantes, at the Globe." This indicates a revival of the play in the early years of the reign of James I. It was in September of this same year (1608) that on the ship of a Captain William Keeling, then near the coast of Sierra Leone, performances are said to have been given of both *King Richard the Second* and *Hamlet*.[1]

A play entitled *The Sicilian Usurper* by Nahum Tate, poet laureate in the reign of William III, was produced at the Theatre Royal in 1681. This was in reality an adaptation of Shakespeare's *King Richard the Second*, and although the dramatis personæ appeared under changed names and

[1] References to this effect appear in Keeling's journal as published by the Hakluyt Society, 1849, in *Narratives of Voyages towards the North-West.*

much of the conduct of Richard was so modified that every scene was "full of respect to Majesty, and the dignity of Courts, not one altered passage but what breathes loyalty," it gave offense and was stopped after two performances.

The Eighteenth Century

An adaptation of Theobald was twice produced in London, in 1718 and in 1738, the latter performance occurring in the reign of George II, whose foreign policy was being attacked by the prime minister, Sir Robert Walpole. The audiences were quick to see the likeness between the thwarting of Richard's plans for a series of French campaigns and Walpole's interference with King George's desire for a war with Spain, and the play soon fell into disfavor. Both Francis Gentleman and James Goodhall prepared versions of the tragedy; that of Gentleman was given at Bath in 1754, but while Goodhall in 1772 published his adaptation at Manchester, he seems not to have been successful in his attempt to secure its production by Garrick.

The Nineteenth Century and Later

Edmund Kean's attempted revival in 1815 won the praise of Hazlitt. Not until 1857 was a notable production given in London, this being a series of performances by Charles Kean, who arranged the play with an elaborate staging. Walter Pater[1] speaks enthusiastically of Kean's production and acting: "In the painstaking revival of *King Richard the Second* by the late Charles Kean, those who were young thirty years ago were afforded much more than Shakespeare's play could ever have been before — the very

[1] *Appreciations, with an Essay on Style.*

person of the king based on the stately old portrait in Westminster Abbey, 'the earliest extant contemporary likeness of any English sovereign,' the grace, the winning pathos, the sympathetic voice of the player, the tasteful archæology confronting vulgar modern London with a scenic production, for once really agreeable, of the London of Chaucer. In the hands of Kean the play became like an exquisite performance on the violin."

Both Junius Booth and Edwin Booth appeared in this tragedy about the middle of the century. Sir Henry Irving in 1898, at a cost of over thirty thousand dollars, prepared an elaborate and historically accurate production, for which the celebrated Edwin A. Abbey painted scenery and designed costumes; but because of Irving's ill health the play was never presented. The tragedy has been popular in Germany, two hundred performances having been given in twenty-five years.

Since the close of the nineteenth century several attempts have been made in England to revive interest in Shakespeare's English history plays. Of F. R. Benson's performances both at London and at Stratford his *King Richard the Second* was the most popular. Sir Herbert Beerbohm Tree's revival in 1903 was called "a gorgeous series of pictures and pageants."

IX. HISTORICAL CONNECTIONS

The genealogical table on pages xliv and xlv gives the more important historical characters of *King Richard the Second* and shows in what other plays of Shakespeare they, their ancestors, or their descendants, are either mentioned or appear as dramatis personæ.

Edward III
1327–1377
H5

Edward the Black Prince Duke of Aquitaine d. 1376 *H5* = Joan of Kent (I) the Fair Maid | RICHARD II 1377–1399 R2 = (1) Anne of Bohemia (2) ISABELLA OF FRANCE R2

William d. 1335

Lionel Duke of Clarence d. 1369 = (1) Elizabeth de Burgh | Philippa = Edmund Mortimer Earl of March | Anne Mortimer (See descendants of Edmund Langley Duke of York)

Michael de la Pole EARL OF SUFFOLK d. 1415 H5 | (3) William de la Pole EARL OF SUFFOLK exc. 1450 H6[1]

Philippa Roet (?) = Geoffrey Chaucer (?) | Thomas Chaucer = Matilda Burghersh | = Alice

~ (3) Catharine Swynford =

Thomas Beaufort Earl of Dorset DUKE OF EXETER d. 1425 H5

Ralph Neville = Joan Beaufort EARL OF WESTMORELAND d. 1425 H4[12] H5

= (2) Thomas Montague EARL OF SALISBURY d. 1428 H5

Charles de la Bret CONSTABLE OF FRANCE k.A. 1415 H5

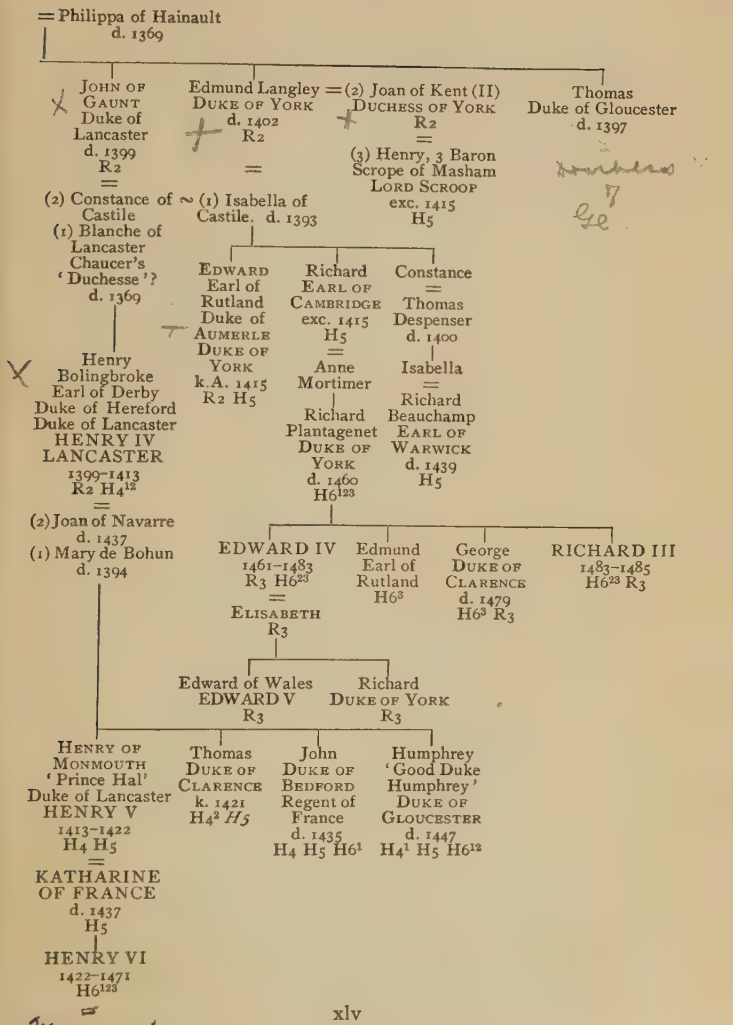
SIGNS AND ABBREVIATIONS IN THE TABLES

| = direct descent from
= = married to
~ = brother or sister
½ ~ = brother or sister of the half blood
d. = died
exc. = executed
k. = killed
k.A. = killed at Agincourt
R2 = one of the dramatis personæ in *Richard II*
R3 = do. *Richard III*
H4[1] = do. *1 Henry IV*
H4[2] = do. *2 Henry IV*
H6[1] = do. *1 Henry VI*
H6[2] = do. *2 Henry VI*
H6[3] = do. *3 Henry VI*
H5 = do. *Henry V*
KJ = do. *King John*

Italics indicate that the person is only mentioned in the play. Numerals in parentheses before a name indicate a first, second, or third marriage. Numerals after a king's reign indicate the dates of his reign.

(2) Owen Tudor =
|
Edmund Tudor
|
Henry Tudor Earl of Richmond
HENRY VII TUDOR
1485–1509
H6[3] R3

CONNECTIONS


= Philippa of Hainault
d. 1369
John of Gaunt Duke of Lancaster d. 1399 R2
Edmund Langley Duke of York d. 1402 R2
(2) Joan of Kent (II) Duchess of York R2
Thomas Duke of Gloucester d. 1397
(3) Henry, 3 Baron Scrope of Masham Lord Scroop exc. 1415 H5
(2) Constance of Castile
(1) Isabella of Castile. d. 1393
(1) Blanche of Lancaster Chaucer's 'Duchesse'? d. 1369
Edward Earl of Rutland Duke of Aumerle Duke of York k.A. 1415 R2 H5
Richard Earl of Cambridge exc. 1415 H5
Constance = Thomas Despenser d. 1400
Anne Mortimer
Isabella = Richard Beauchamp Earl of Warwick d. 1439 H5
Henry Bolingbroke Earl of Derby Duke of Hereford Duke of Lancaster HENRY IV LANCASTER 1399–1413 R2 H4[12]
Richard Plantagenet Duke of York d. 1460 H6[123]
(2) Joan of Navarre d. 1437
(1) Mary de Bohun d. 1394
EDWARD IV 1461–1483 R3 H6[23]
Edmund Earl of Rutland H6[3]
George Duke of Clarence d. 1479 H6[3] R3
RICHARD III 1483–1485 H6[23] R3
Elisabeth R3
Edward of Wales EDWARD V R3
Richard Duke of York R3
Henry of Monmouth 'Prince Hal' Duke of Lancaster HENRY V 1413–1422 H4 H5
Thomas Duke of Clarence k. 1421 H4[2] H5
John Duke of Bedford Regent of France d. 1435 H4 H5 H6[1]
Humphrey 'Good Duke Humphrey' Duke of Gloucester d. 1447 H4[1] H5 H6[12]
= KATHARINE OF FRANCE d. 1437 H5
HENRY VI 1422–1471 H6[123]
= Margaret
?
Son killed by Richard III & Clarence

AUTHORITIES

(With the more important abbreviations used in the notes)

Q_1 = First Quarto, 1597.
Q_2 = Second Quarto, 1598.
Q_3 = Third Quarto, 1608.
Q_4 = Fourth Quarto, 1615.
Q_5 = Fifth Quarto, 1634.
Qq = the five Quartos, 1597–1634.
F_1 = First Folio, 1623.
F_2 = Second Folio, 1632.
F_3 = Third Folio, 1663, 1664.
F_4 = Fourth Folio, 1685.
Ff = all the seventeenth century Folios.
Rowe = Rowe's editions, 1709, 1714.
Pope = Pope's editions, 1723, 1728.
Theobald = Theobald's editions, 1733, 1740.
Hanmer = Hanmer's edition, 1744.
Johnson = Johnson's edition, 1765.
Capell = Capell's edition, 1768.
Malone = Malone's edition, 1790.
Steevens = Steevens's edition, 1793.
Collier = J. P. Collier's (second) edition, 1858.
Globe = Globe edition (Clark and Wright), 1864.
Dyce = Dyce's (third) edition, 1875.
Delius = Delius's (fifth) edition, 1882.
Camb = Cambridge (third) edition (W. A. Wright), 1891.
Clar = Clarendon Press edition (W. A. Wright).
Verity = A. W. Verity's Pitt Press edition.
Herford = C. H. Herford's Eversley edition.
Abbott = E. A. Abbott's *A Shakespearian Grammar.*
Bradley = A. C. Bradley's *Shakespearean Tragedy*, 1904.
Cotgrave = Cotgrave's *Dictionarie of the French and English Tongues*, 1611.
Schmidt = Schmidt's *Shakespeare Lexicon.*
Skeat = Skeat's *An Etymological Dictionary.*
Murray = *A New English Dictionary* (*The Oxford Dictionary*).
Holinshed = Holinshed's *Chronicles* (second edition), 1586–1587.

CHRONOLOGICAL CHART

Except in the case of Shakespeare's plays (see note) the literature dates refer to first publication

Year	Shakespeare: Biography; Poems	Shakespeare: Plays	British and Foreign Literature	History and Biography
1564	Birth. Baptism, April 26, Stratford-on-Avon		**Quart livre de Pantagruel**	Michelangelo died. Calvin died. Marlowe born. Galileo born
1565	Father became alderman		Sackville and Norton's **Gorboduc** printed	Philip II of Spain gave his name to Philippine Islands
1566	Brother Gilbert born		Udall's **Roister Doister** printed?	Murder of Rizzio
1568	Father, as bailiff of Stratford, entertained Queen's and Earl of Worcester's actors		The Bishops Bible. La Taille's **Saülle Furieux.** R. Grafton's **Chronicle**	Mary of Scots a prisoner in England. Ascham died. Coverdale died. Netherlands War of Liberation
1572			Camoens' **Os Lusiadas** (The Lusiads)	Knox died. Massacre of St. Bartholomew
1573			Tasso's **Aminta**	Ben Jonson born? Donne born
1574	Brother Richard born		**Mirror for Magistrates** (third edition)	Earl of Leicester's players licensed
1575			**Gammer Gurton's Needle.** Golding's Ovid (complete)	Queen Elizabeth at Kenilworth. Palissy lectured on Natural History
1576			**The Paradise of Dainty Devices.** Gascoigne's **Steel Glass**	"The Theatre" opened in Finsbury Fields, London, followed by "The Curtain." Hans Sachs died
1577	Father in financial difficulties		Holinshed's **Chronicle**	Drake sailed to circumnavigate globe

NOTE. The plays in the columns below are arranged in the probable, though purely conjectural, order of composition. Dates appended to plays are those of first publication. Where no date is given, the play was first published in the First Folio (1623). M signifies that the play was mentioned by Meres in the **Palladis Tamia** (1598)

1579	Sister Ann died (aged eight)				Gosson's **School of Abuse.** North's Plutarch. Lyly's **Euphues** (pt. 1). Spenser's **Shepherd's Calendar**	Union of Utrecht. Tasso put in confinement at Ferrara
1580	Brother Edmund born				Montaigne's **Essais** (first edition)	Brown founded Separatists. Camoens died
1581					Tasso's **Gerusalemme Liberata**	Dutch Declaration of Independence
1582	Married Anne Hathaway				The Rheims New Testament	Accademia della Crusca founded
1583	Daughter Susanna born				Garnier's **Les Juives**	Sir Humphrey Gilbert drowned
1584					Lyly's **Campaspe.** Peele's **Arraignment of Paris**	William the Silent assassinated. Ivan the Terrible died
1585	Twin children (Hamnet, Judith) born				Guarini's **Pastor Fido** (1590)	Ronsard died
1586	Probably went to London				Camden's **Britannia**	Sir Philip Sidney killed
1587					Hakluyt's **Four Voyages. Faustbuch** (Spiess, Frankfort)	Execution of Mary of Scots
1588					**Martin Marprelate: The Epistle**	Defeat of Spanish Armada
1589		COMEDIES	HISTORIES	TRAGEDIES	Puttenham's **Art of English Poesie**	Henry of Navarre, King of France. Palissy died in Bastille
1590		**Love's Labour's Lost** (M, 1598)			Marlowe's **Tamburlaine.** Spenser's **Faerie Queene,** I–III. Lodge's **Rosalynde.** Sidney's **Arcadia**	Battle of Ivry
1591		**Comedy of Errors** (M)	1 **Henry VI** 2 **Henry VI**		Sidney's **Astrophel and Stella.** Harington's tr. of **Orlando Furioso**	Herrick born

CHRONOLOGICAL CHART (CONTINUED)

YEAR	SHAKESPEARE				BRITISH AND FOREIGN LITERATURE	HISTORY AND BIOGRAPHY
	BIOGRAPHY; POEMS	PLAYS (see note above)				
1592	Greene's attack in Groatsworth of Wit	Two Gentlemen of Verona (M)	Richard III (M, 1597). 3 Henry VI	Romeo and Juliet (M, 1597)	Daniel's Delia. Lyly's Gallathea (Galatea)	Greene died. Montaigne died. London theatres closed through plague
1593	Venus and Adonis (seven editions, 1593–1602)		King John (M). Richard II (M, 1597)	Titus Andronicus (M, 1594)	Peele's Edward I. Barnes's Sonnets	Marlowe died. Herbert born
1594	Lucrece (five editions, 1594–1616)	A Midsummer Night's Dream (M, 1600)			Rinuccini's Dafne. Satire Ménipée	Palestrina ("Princeps Musicæ") died
1595	Valuable contemporary references to Shakespeare	All's Well that Ends Well. Taming of the Shrew			Peele's Old Wives' Tale. Spenser's Epithalamion	Tasso died. Sir Walter Raleigh's expedition to Guiana. Sir J. Hawkins died
1596	Son Hamnet died. Family applied for coat-of-arms		1 Henry IV (M, 1598). 2 Henry IV (1600)		Drayton's Mortimeriados. Faerie Queene, Books IV–VI	Burbage built Blackfriar's Theatre. Descartes born. Sir F. Drake died
1597	Purchased New Place, Stratford	Merry Wives of Windsor. Merchant of Venice (M, 1600)			Bacon's Essays (first edition). Hall's Virgidemiarum	The Tyrone rebellion
1598	Shakespeare acted in Jonson's Every Man in His Humour	Much Ado About Nothing (1600)	Henry V (1600)		Meres's Palladis Tamia. Chapman's Homer (pt. 1). Lope de Vega's Arcadia	Peele died. Edict of Nantes
1599	Part proprietor of Globe Theatre. Coat-of-arms granted. The Passionate Pilgrim	As You Like It			Aleman's Guzman de Alfarache. Peele's David and Bethsabe	Spenser died. Globe Theatre built. Oliver Cromwell born
1600	Won a London lawsuit	Twelfth Night			England's Helicon	Calderon born. Bruno died

1601	Father died. **The Phœnix and Turtle**			**Julius Cæsar**	Jonson's **Poetaster**	The Essex plot. Rivalry between London adult and boy actors
1602	Purchased more Stratford real estate			**Hamlet** (1603)	Dekker's **Satiromastix**	Bodleian Library founded
1603	His company acted before the Queen	**Troilus and Cressida** (1609)			Jonson's **Sejanus**	Queen Elizabeth died. Millenary Petition
1604	Sued Rogers at Stratford	**Measure for Measure**		**Othello**	Marlow's **Faustus** (1588–1589)	Hampton Court Conference
1605	Godfather to William D'Avenant			**Macbeth**	**Don Quixote** (pt. 1)	Gunpowder plot. Sir Thomas Browne born
1606	**King Lear** given before Court			**King Lear** (1608)	Chapman's **Monsieur D'Olive**	Lyly died. Corneille born
1607	Daughter Susanna married Dr. Hall			**Timon of Athens**	Dekker and Webster's **Westward Ho!**	Settlement of Jamestown
1608	Birth of granddaughter, Elizabeth Hall. Death of mother (Mary Arden)	**Pericles** (1609)		**Antony and Cleopatra**	Captain John Smith's **A True Relation.** Middleton's **A Mad World**	Milton born. Quebec founded
1609	**Sonnets. A Lover's Complaint**			**Coriolanus**	The Douai Old Testament	Separatists (Pilgrims) in Leyden
1610	Purchased more real estate	**Cymbeline**			Strachey's **Wracke and Redemption**	Henry IV (Navarre) assassinated
1611	Subscribed for better highways	**Winter's Tale** **The Tempest**			King James Bible (A.V.). Bellarmine's **Puissance du Pape**	Gustavus Adolphus, King of Sweden
1613	Invested in London house property. Brother Richard died		**Henry VIII**		Drayton's **Polyolbion**	Globe Theatre burned
1616	Made his will. Daughter Judith married Thomas Quiney. Died April 23 (May 3, New Style)				Captain John Smith's **New England.** Folio edition of Jonson's Poems. D'Aubigné's **Les Tragiques** (1577)	Cervantes died. Beaumont died. Baffin explores Baffin's Bay. Harvey lectured on the circulation of the blood

DISTRIBUTION OF CHARACTERS

In this analysis are shown the acts and scenes in which the characters (see Dramatis Personæ, page 2) appear, with the number of speeches and lines given to each.

NOTE. Parts of lines are counted as whole lines.

		NO. OF SPEECHES	NO. OF LINES
KING	I, i	13	57
	I, iii	12	74
	I, iv	7	40
	II, i	13	41
	III, ii	12	146
	III, iii	9	105
	IV, i	16	134
	V, i	8	63
	V, v	8	96
		98	756
GAUNT	I, i	4	8
	I, ii	4	16
	I, iii	11	62
	II, i	9	106
		28	192
YORK	II, i	8	74
	II, ii	4	41
	II, iii	6	49
	III, i	1	2
	III, iii	4	13
	IV, i	3	11
	V, ii	19	70
	V, iii	9	28
		54	288
BOLINGBROKE	I, i	5	59
	I, iii	16	78
	II, iii	11	55
	III, i	3	38
	III, iii	10	55
	IV, i	21	39
	V, iii	18	55
	V, vi	6	33
		90	412
AUMERLE	I, iii	3	5
	I, iv	3	15
	III, ii	8	12
	III, iii	2	3
	IV, i	8	26
	V, ii	7	11
	V, iii	7	13
		38	85
MOWBRAY	I, i	7	83
	I, iii	6	52
		13	135
SURREY	IV, i	3	10
SALISBURY	II, iv	2	9
	III, ii	1	11
		3	20
BERKELEY	II, iii	2	8
BUSHY	I, iv	2	4
	II, ii	10	33
	III, i	1	2
		13	39
BAGOT	II, ii	4	9
	IV, i	2	13
		6	22

		NO. OF SPEECHES	NO. OF LINES
GREEN	I, iv	1	5
	II, ii	8	25
	III, i	1	2
		10	32
NORTHUMBERLAND	II, i	11	51
	II, iii	11	35
	III, iii	6	30
	IV, i	6	15
	V, i	3	7
	V, vi	1	5
		38	143
PERCY	II, iii	6	21
	III, iii	2	8
	IV, i	1	5
	V, iii	2	6
	V, vi	1	5
		12	45
ROSS	II, i	9	20
	II, iii	1	1
		10	21
WILLOUGHBY	II, i	6	10
	II, iii	2	2
		8	12
FITZWATER	IV, i	5	23
	V, vi	1	4
		6	27
CARLISLE	III, ii	2	14
	IV, i	4	49
		6	63
ABBOT	IV, i	2	10
MARSHAL	I, iii	10	25
SCROOP	III, ii	5	31
EXTON	V, iv	3	10
	V, vi	2	5
		5	15
CAPTAIN	II, iv	2	15
QUEEN	II, i	1	1
	II, ii	8	39
	III, iv	9	43
	V, i	7	32
		25	115
DUCHESS OF YORK	V, ii	16	45
	V, iii	12	48
		28	93
DUCHESS OF GLOUCESTER	I, ii	4	58
LADY	III, iv	6	6

THE TRAGEDY OF KING RICHARD THE SECOND

DRAMATIS PERSONÆ[1]

KING RICHARD the Second[2]

JOHN OF GAUNT, Duke of Lancaster,
EDMUND OF LANGLEY, Duke of York,
} uncles to King Richard

HENRY, surnamed BOLINGBROKE, Duke of Hereford, son to John of Gaunt; afterwards KING HENRY IV

DUKE OF AUMERLE,[3] son to the Duke of York

THOMAS MOWBRAY, Duke of Norfolk

DUKE OF SURREY

EARL OF SALISBURY

LORD BERKELEY[4]

BUSHY,
BAGOT,[5]
GREEN,
} servants to King Richard

EARL OF NORTHUMBERLAND

HENRY PERCY, surnamed Hotspur, son to Northumberland

LORD ROSS

LORD WILLOUGHBY[6]

LORD FITZWATER

BISHOP OF CARLISLE

ABBOT OF WESTMINSTER

LORD MARSHAL

SIR STEPHEN SCROOP

SIR PIERCE of Exton

Captain of a band of Welshmen

QUEEN to King Richard

DUCHESS OF YORK

DUCHESS OF GLOUCESTER[7]

Lady attending on the Queen

Lords, Heralds, Officers, Soldiers, two Gardeners, Keeper, Messenger, Groom, and other Attendants.

SCENE: *England and Wales.*

[1] DRAMATIS PERSONÆ. Rowe was the first to give a list of the characters. His list was corrected by Capell, and this corrected list has been substantially followed by subsequent editors.

[2] Notes on the historical relations of the more important Dramatis Personæ are given when each character is introduced into the play.

[3] AUMERLE. Pronounced 'ō-murl'.'

[4] BERKELEY. Pronounced 'berk'lee' or 'bark'lee' (see textual variants, II, ii, 119). 'Berkley' is the spelling in the Cambridge text.

[5] BAGOT. Pronounced 'bag'ot.'

[6] WILLOUGHBY. Pronounced 'wil'o-bee.'

[7] GLOUCESTER. Pronounced 'glos'ter.' The Folios usually spell the name 'Glouster,' and many modern editions adopt the form 'Gloster.'

Scene I – Bolingbroke's impeachment of Thos Mowbray; challenge to it accepted; King & Council fail to reconcile them; day set for combat.

Conventions – Challenge; Council & nobles brought before King for little reason.

ACT I

Scene I. *London.* King Richard's *palace*

Enter King Richard, John of Gaunt, *with other* Nobles *and* Attendants

King Richard. Old John of Gaunt, time-honoured Lancaster,
Hast thou, according to thy oath and band,
Brought hither Henry Hereford thy bold son,
Here to make good the boist'rous late appeal,

ACT I. Scene I | Actus Primus, Scæna Prima Ff | Q1 omits (similarly throughout the play). — *London . . . palace* | Q1Ff omit.

For the dramatic construction and analysis of scenes, and the characters, see Introduction.

ACT I. Scene I. In the Folios, not in the Quartos, the play is divided into acts and scenes, which are given with Latin nomenclature.

1. **Gaunt, . . . Lancaster.** The Duke of Lancaster, fourth son of Edward III, was born in 1340, in the city of Ghent, Flanders, from which he received his surname. At the time represented in this play, 1398, he was fifty-eight years of age. In Shakespeare's day men were considered old at fifty.

2. **band**: bond. 'Band' and 'bond' were at first merely phonetic variants, and interchangeable. In *The Comedy of Errors*, IV, ii, 49–51, there is a pun on the words. Six weeks before the time of this scene Lancaster had given his oath and bond, in a Parliament held at Shrewsbury, that his son should appear for combat at the time and place appointed. This was in accordance with ancient custom.

3. **Hereford.** In the First Folio written 'Herford' and pronounced as a dissyllable throughout the play.

4. **appeal**: impeachment (of treason). As in IV, i, 45, 79.

Which then our leisure would not let us hear,
Against the Duke of Norfolk, Thomas Mowbray?

GAUNT. I have, my liege.

KING RICHARD. Tell me, moreover, hast thou sounded him,
If he appeal the duke on ancient malice;
Or worthily, as a good subject should,
On some known ground of treachery in him?

GAUNT. As near as I could sift him on that argument,
On some apparent danger seen in him
Aim'd at your highness, no inveterate malice.

KING RICHARD. Then call them to our presence; face to face,
And frowning brow to brow, ourselves will hear
Th' accuser and the accused freely speak:
High-stomach'd are they both, and full of ire,
In rage deaf as the sea, hasty as fire.

Enter BOLINGBROKE *and* MOWBRAY

BOLINGBROKE. Many years of happy days befall
My gracious sovereign, my most loving liege!

MOWBRAY. Each day still better other's happiness;

20. Scene II Pope. — **befall** | befal Globe Camb.

12. **sift him**: discover his motives by shrewd questioning. Cf. *Hamlet*, II, ii, 58. — **argument**: subject for discussion, subject. Often so.

13. **apparent**: evident, manifest. So in IV, i, 124.

18. **High-stŏmach'd**: of high courage, haughty. Shakespeare uses 'stomach' in the figurative senses of 'appetite,' 'anger,' and 'warlike spirit' (i.e. appetite for battle).

19. BOLINGBROKE. Henry Plantagenet, the eldest son of Lancaster, surnamed Bolingbroke from his having been born at the castle of that name in Lincolnshire.

22. **still**: always, continually. So in II, ii, 34, and often. — **other's**: the other's. Often so. See Abbott, § 12.

Until the heavens, envying earth's good hap,
Add an immortal title to your crown!

KING RICHARD. We thank you both: yet one but flatters us,
As well appeareth by the cause you come;
Namely, to appeal each other of high treason.
Cousin of Hereford, what dost thou object
Against the Duke of Norfolk, Thomas Mowbray?

BOLINGBROKE. First, heaven be the record to my speech!
In the devotion of a subject's love,
Tendering the precious safety of my prince,
And free from other misbegotten hate,
Come I appellant to this princely presence.
Now, Thomas Mowbray, do I turn to thee,
And mark my greeting well; for what I speak
My body shall make good upon this earth,
Or my divine soul answer it in heaven.
Thou art a traitor, and a miscreant,
Too good to be so, and too bad to live,
Since the more fair and crystal is the sky,
The uglier seem the clouds that in it fly.
Once more, the more to aggravate the note,
With a foul traitor's name stuff I thy throat,

34. **appellant** Q1 | appealant Ff.

26. **cause you come**: cause for which you come. For the apparent omission of the relative here and in line 50, see Abbott, §§ 244, 394.

28. **what dost thou object**: what charge do you lay.

32. **Tendering**: holding tender, cherishing. In *Hamlet*, I, iii, 107, there is a play on this and the usual meaning of the word, 'offer.'

40. **Too good**. Mowbray was of the royal blood.

43. **aggravate the note**: add to the stigma.

44. **stuff . . . throat**. Cf. the expression 'swallow an insult.'

And wish (so please my sovereign) ere I move,
What my tongue speaks my right-drawn sword may prove.

MOWBRAY. Let not my cold words here accuse my zeal:
'T is not the trial of a woman's war,
The bitter clamour of two eager tongues,
Can arbitrate this cause betwixt us twain;
The blood is hot that must be cool'd for this:
Yet can I not of such tame patience boast
As to be hush'd, and nought at all to say:
First, the fair reverence of your highness curbs me
From giving reins and spurs to my free speech;
Which else would post until it had return'd
These terms of treason doubled down his throat:
Setting aside his high blood's royalty,
And let him be no kinsman to my liege,
I do defy him, and I spit at him;
Call him a slanderous coward and a villain:
Which to maintain, I would allow him odds,
And meet him, were I tied to run afoot
Even to the frozen ridges of the Alps,
Or any other ground inhabitable,

47. **cold** Q_1F_1 | coole F_2 | cool F_3F_4. 57. **doubled** Q_1 | doubly Ff.

46. **right-drawn sword**: sword drawn in a rightful cause.
49. **eager**: biting. The original (Latin) meaning.
49–50. **tongũes, Can**: tongues that can. See note, line 26.
56. **post**: go posthaste. Cf. III, iv, 90; V, ii, 112.
58. Setting aside Bolingbroke's royal blood.
65. **inhabitable**: not habitable. The prefix has here a privative sense. Cf. Heywood, *General History of Women* (1624): "where all the country was scorched by the heat of the sun, and the place almost inhabitable for the multitude of serpents." Shakespeare uses 'inhabit' and 'uninhabitable' in their modern meanings.

Where ever Englishman durst set his foot.
Mean time let this defend my loyalty:
By all my hopes, most falsely doth he lie.

BOLINGBROKE. Pale trembling coward, there I throw my gage,
Disclaiming here the kindred of the king,
And lay aside my high blood's royalty,
Which fear, not reverence, makes thee to except.
If guilty dread have left thee so much strength
As to take up mine honour's pawn, then stoop:
By that and all the rites of knighthood else,
Will I make good against thee, arm to arm,
What I have spoke, or thou canst worse devise.

MOWBRAY. I take it up; and by that sword I swear,
Which gently laid my knighthood on my shoulder,
I 'll answer thee in any fair degree,
Or chivalrous design of knightly trial:
And when I mount, alive may I not light,
If I be traitor, or unjustly fight!

KING RICHARD. What doth our cousin lay to Mowbray's charge?
It must be great that can inherit us
So much as of a thought of ill in him.

BOLINGBROKE. Look, what I speak, my life shall prove it true;

70. **the king** Q_1 | a King Ff.
73. **have** Q_1 | hath Ff.
77. **spoke, or thou canst worse devise** Q_1 | spoken, or thou canst deuise Ff.
87. **speak** | speake Q_1 | said Ff.

74. **pawn**: pledge. The gauntlet of line 69. Cf. IV, i, 55, 70.
82. **light**: alight from my horse, dismount.
85. **inherit us**: cause us to inherit. See Abbott, § 290.

That Mowbray hath receiv'd eight thousand nobles
In name of lendings for your highness' soldiers,
The which he hath detain'd for lewd employments,
Like a false traitor and injurious villain:
Besides I say, and will in battle prove,
Or here or elsewhere to the furthest verge
That ever was survey'd by English eye,
That all the treasons for these eighteen years
Complotted and contrived in this land
Fetch from false Mowbray their first head and spring.
Further I say, and further will maintain
Upon his bad life to make all this good,
That he did plot the Duke of Gloucester's death,
Suggest his soon — believing adversaries,
And consequently, like a traitor coward,
Sluic'd out his innocent soul through streams of blood:

97. **Fetch** Q1 | Fetch'd F1.

90. **lewd**: knavish, base. The word at first meant 'lay,' 'not clerical'; then 'unlearned,' 'vulgar.'

100. **Duke of Gloucester.** This was Thomas of Woodstock, the youngest son of Edward III, and so uncle to the king. Fierce, turbulent, and noted for cruelty in an age of cruel men, he was arrested for treason in 1397, and his own nephews and brothers concurred in the judgment against him. Upon his arrest he was given into the keeping of Norfolk, who pretended to conduct him to the Tower; but, when they reached the Thames, he put him on board a ship, took him to Calais, of which Norfolk was governor, and confined him in the castle. When ordered, some time afterwards, to bring his prisoner before Parliament for trial, Norfolk answered that he could not produce the Duke, because, being in the king's prison at Calais, he had there died. Holinshed says "the King sent unto Thomas Mowbraie to make the duke secretly awaie."

101. **Suggest**: instigate. Usually in a bad sense. Cf. III, iv, 75.

Which blood, like sacrificing Abel's, cries,
Even from the tongueless caverns of the earth,
To me for justice and rough chastisement;
And, by the glorious worth of my descent,
This arm shall do it, or this life be spent.

KING RICHARD. How high a pitch his resolution soars!
Thomas of Norfolk, what say'st thou to this?

MOWBRAY. O, let my sovereign turn away his face,
And bid his ears a little while be deaf,
Till I have told this slander of his blood,
How God and good men hate so foul a liar.

KING RICHARD. Mowbray, impartial are our eyes and ears:
Were he my brother, nay, my kingdom's heir,
As he is but my father's brother's son,
Now, by my sceptre's awe, I make a vow,
Such neighbour nearness to our sacred blood
Should nothing privilege him, nor partialize
The unstooping firmness of my upright soul:
He is our subject, Mowbray; so art thou:
Free speech and fearless I to thee allow.

MOWBRAY. Then Bolingbroke, as low as to thy heart,
Through the false passage of thy throat, thou liest.

116. **my . . . my** Q1 | my . . . our Ff.

104–106. cries . . . To me. The words finely express the subtle but stern audacity of Bolingbroke. They are a note of terror to the king and are the more effective because he cannot or dare not resent them.

109. pitch. A term in falconry, denoting the height to which a hawk or falcon flies.

113. slander: disgrace (that which causes slander).—**blood**: ancestry.

116. my kingdom's heir. These words are like a premonition. Bolingbroke and Gaunt had already determined to seize the throne.

Three parts of that receipt I had for Calais
Disburs'd I duly to his highness' soldiers;
The other part reserv'd I by consent,
For that my sovereign liege was in my debt
Upon remainder of a dear account,
Since last I went to France to fetch his queen:
Now swallow down that lie. For Gloucester's death,
I slew him not; but to my own disgrace
Neglected my sworn duty in that case.
For you, my noble Lord of Lancaster,
The honourable father to my foe,
Once did I lay an ambush for your life,
A trespass that doth vex my grieved soul;
But ere I last receiv'd the sacrament
I did confess it, and exactly begg'd

126. **Calais** | Callice Q_1Ff. 137. **did I** Q_1 | I did Ff.

126. **receipt**: money received. Cf. *Coriolanus*, I, i, 116.

130. **dear**: heavy. 'Dear' is often used in Shakespeare to express strong emotion, either of pleasure or of pain. It may be used in this general sense here. Cf. I, iii, 151. Norfolk and Aumerle, with several other peers and a large retinue of knights and esquires, were sent over to France in 1395, to negotiate a marriage between Richard and Isabella, daughter of the French king, then in her eighth year. The next year, 1396, Norfolk went to France again and formally married Isabella in the name and behalf of his sovereign. Richard's first wife, daughter of Charles IV, Emperor of Germany, and known in history as "the good Queen Anne," died in 1394, "to the great greefe of hir husband, who loved hir intirelie."

134. This reads as if Norfolk held it his duty to slay Gloucester, or, at least, to obey the king's order to that effect. But such can hardly be his meaning, since to excuse himself so would be to accuse the king. And perhaps by 'sworn duty' he means his duty to shield Gloucester from the violence of others.

140. **exactly**: scrupulously, punctiliously, explicitly.

Your grace's pardon, and I hope I had it.
This is my fault: as for the rest appeal'd,
It issues from the rancour of a villain,
A recreant and most degenerate traitor:
Which in myself I boldly will defend;
And interchangeably hurl down my gage
Upon this overweening traitor's foot,
To prove myself a loyal gentleman
Even in the best blood chamber'd in his bosom.
In haste whereof, most heartily I pray
Your highness to assign our trial day.

KING RICHARD. Wrath-kindled gentlemen, be rul'd by me;
Let 's purge this choler without letting blood:
This we prescribe, though no physician;
Deep malice makes too deep incision:
Forget, forgive; conclude and be agreed;
Our doctors say this is no month to bleed.
Good uncle, let this end where it begun;
We 'll calm the Duke of Norfolk, you your son.

GAUNT. To be a make-peace shall become my age:
Throw down, my son, the Duke of Norfolk's gage.

KING RICHARD. And, Norfolk, throw down his.

GAUNT. When, Harry, when?
Obedience bids I should not bid again.

157. **month** Q_1 | time Ff.
162-163. **When, Harry, when? Obedience bids** Camb | When Harry? when obedience bids, Obedience bids Q_1 | When Harrie when? Obedience bids, Obedience bids F_1.

153. **choler**: bile, anger. A play on the double meaning.
156. **conclude**: come to terms, settle the matter.
157. In the old almanacs the best times for blood-letting were carefully noted. "It was customary with our fathers to be bled periodically, in spring and in autumn." — Clar.

KING RICHARD. Norfolk, throw down, we bid; there is no boot.

MOWBRAY. Myself I throw, dread sovereign, at thy foot.
My life thou shalt command, but not my shame:
The one my duty owes; but my fair name,
Despite of death that lives upon my grave,
To dark dishonour's use thou shalt not have.
I am disgrac'd, impeach'd, and baffl'd here;
Pierc'd to the soul with slander's venom'd spear,
The which no balm can cure but his heart-blood
Which breath'd this poison.

KING RICHARD. Rage must be withstood:
Give me his gage: lions make leopards tame.

MOWBRAY. Yea, but not change his spots: take but my shame,
And I resign my gage. My dear dear lord,
The purest treasure mortal times afford
Is spotless reputation; that away,
Men are but gilded loam or painted clay.
A jewel in a ten-times-barr'd-up chest
Is a bold spirit in a loyal breast.
Mine honour is my life; both grow in one;

172. **balm** | balme $Q_1F_1F_3$ | blame F_2F_4.

164. **there is no boot**: it is useless to resist. Cf. I, iii, 174; III, iv, 18.

168. **that**. The antecedent is 'name.' Cf. III, ii, 38.

170. **baffl'd**: disgraced as if held recreant. See Murray.

172–173. **his heart-blood Which**: the heart blood of him who. Here 'his,' retaining its force as the genitive of 'he,' stands as the antecedent of a relative.

175. **change his spots**. Cf. *Jeremiah*, xiii, 23. Mowbray intimates that even the king cannot wipe out his shame in yielding to this accusation.

Take honour from me, and my life is done:
Then, dear my liege, mine honour let me try;
In that I live, and for that will I die.

KING RICHARD. Cousin, throw up your gage; do you begin.

BOLINGBROKE. O, God defend my soul from such deep sin!
Shall I seem crest-fall'n in my father's sight?
Or with pale beggar-fear impeach my height
Before this out-dar'd dastard? Ere my tongue
Shall wound my honour with such feeble wrong,
Or sound so base a parle, my teeth shall tear
The slavish motive of recanting fear,
And spit it bleeding in his high disgrace,
Where shame doth harbour, even in Mowbray's face.

[*Exit* GAUNT]

KING RICHARD. We were not born to sue, but to command;
Which since we cannot do to make you friends,
Be ready, as your lives shall answer it,

187. God Q_1 | heauen Ff. — deep | deepe Q_1 | foule Ff. 191. my Q_1F_4 | mine $F_1F_2F_8$. 192. parle Ff | parlee Q_1.

187. The Folios have changed 'God' of the Quarto to 'heaven.' An act of Parliament under King James forbade the use of the name 'God' on the stage. This accounts for similar changes throughout the play.

191. **feeble wrong**: wrong of feebleness, wrong that would show feebleness. Cf. 'partial slander,' I, iii, 241.

192–195. **parle**: parley. Cf. *King John*, II, i, 205. — **my teeth . . . face.** It is said that the Greek philosopher Anaxarchus, when being pounded in a mortar at the command of Nicocreon, tyrant of Cyprus, bit off his tongue and spit it into the face of his tormentor.

193. **motive**: moving power, instrument (i.e. the tongue, by which fear is expressed). Cf. *Hamlet*, I, i, 105.

At Coventry, upon Saint Lambert's day:
There shall your swords and lances arbitrate
The swelling difference of your settled hate:
Since we can not atone you, we shall see
Justice design the victor's chivalry.
Lord marshal, command our officers at arms
Be ready to direct these home alarms. [*Exeunt*]

SCENE II. *The* DUKE OF LANCASTER'S *palace*

Enter JOHN OF GAUNT *with the* DUCHESS OF GLOUCESTER

GAUNT. Alas, the part I had in Woodstock's blood
Doth more solicit me than your exclaims,
To stir against the butchers of his life!
But since correction lieth in those hands
Which made the fault that we cannot correct,
Put we our quarrel to the will of heaven;

SCENE II | Scene III Pope.—*The . . . palace* Theobald.

199. **Saint Lambert's day**. "The King . . . ordeined . . . a daie of battell appointed them at Coventrie . . . some saie upon a mondaie in August, other upon saint Lamberts daie, being the seventeenth of September." — Holinshed.

202. **atone**: set at one, reconcile. The original meaning.

203. **design**: point out. The original (Latin) meaning.

SCENE II. . . . *Enter* . . . DUCHESS OF GLOUCESTER. She was Eleanor Bohun, sister to Mary, wife of Bolingbroke.

1. My blood relationship to Woodstock. Thomas, brother of John of Gaunt, was surnamed Woodstock from the place of his birth.

4. **those hands**. Referring to the king, whom Gaunt charges with responsibility for Gloucester's death.

6–7. **heaven . . . they**. 'Heaven' is elsewhere found as a plural. Cf. *Hamlet*, III, iv, 173: "Heaven hath pleas'd . . . that I must be their scourge and minister."

I. 2, Duchess of Gloucester, whose husband (Thomas Woodstock, Duke of Gl.) had been killed by Norbury, Sego of Gaunt, her husband's bro, 2

Who, when they see the hours ripe on earth,
Will rain hot vengeance on offenders' heads.
DUCHESS. Finds brotherhood in thee no sharper spur?
Hath love in thy old blood no living fire?
Edward's seven sons, whereof thyself art one,
Were as seven vials of his sacred blood,
Or seven fair branches springing from one root:
Some of those seven are dried by nature's course,
Some of those branches by the Destinies cut;
But Thomas, my dear lord, my life, my Gloucester,
One vial full of Edward's sacred blood,
One flourishing branch of his most royal root,
Is crack'd, and all the precious liquor spilt,
Is hack'd down, and his summer leaves all faded
By envy's hand and murder's bloody axe.
Ah, Gaunt, his blood was thine! that bed, that womb,
That metal, that self-mould, that fashion'd thee
Made him a man; and though thou liv'st and breath'st,
Yet art thou slain in him: thou dost consent
In some large measure to thy father's death,
In that thou seest thy wretched brother die,
Who was the model of thy father's life:
Call it not patience, Gaunt; it is despair:
In suff'ring thus thy brother to be slaughter'd,
Thou show'st the naked pathway to thy life,

8. **rain** F_3 | raine Q_1F_2 | raigne F_1. — **faded** Q_1F_4 | vaded $F_1F_2F_3$.
20. **leaves** $Q_1F_2F_3F_4$ | leafes F_1. 23. **metal** | mettall Q_1 | mettle Ff.

15. **Destinies.** The three Fates (Greek, **Moîραι**; Latin, *Parcae*), or goddesses of destiny, were Clotho, Lachesis, and Atropos.
21. Here, as elsewhere in Shakespeare, 'envy' means 'hatred.'
28. **model**: thing modeled, image, copy. Cf. 'merit,' I, iii, 156.

He goes "hence to die", he to Coventry to witness the combat.

Teaching stern murder how to butcher thee:
That which in mean men we intitle patience
Is pale cold cowardice in noble breasts.
What shall I say? to safeguard thine own life,
The best way is to venge my Gloucester's death.

GAUNT. God's is the quarrel; for God's substitute,
His deputy anointed in His sight,
Hath caus'd his death: the which, if wrongfully,
Let heaven revenge; for I may never lift
An angry arm against His minister.

DUCHESS. Where then, alas, may I complain myself?

GAUNT. To God, the widow's champion and defence.

DUCHESS. Why, then, I will. Farewell, old Gaunt;
Thou go'st to Coventry, there to behold
Our cousin Hereford and fell Mowbray fight.
O, sit my husband's wrongs on Hereford's spear,
That it may enter butcher Mowbray's breast!
Or, if misfortune miss the first career,
Be Mowbray's sins so heavy in his bosom,
That they may break his foaming courser's back,
And throw the rider headlong in the lists,
A caitiff recreant to my cousin Hereford!

37. **God's . . . God's** Q1 | Heauens . . . heauens Ff. 43. **God** Q1 | heauen Ff. 47. **sit** Ff | set Q1.

42. **complaiñ myself.** Cf. 'retir'd himself,' IV, i, 96; "I do repent me," V, iii, 52. Reflexives are common in Shakespeare. See Abbott, § 296.

49. **career**: charge (in a combat or tournament), encounter. The earlier meanings are 'race course,' and 'space within the barriers at a tournament.'

53. **caitiff**: captive. Here an adjective, with the original (Latin) meaning. — **recreant**: one who yields. The original (Latin) meaning. 'Caitiff' and 'recreant' are terms of chivalry.

Farewell, old Gaunt: thy sometimes brother's wife
With her companion grief must end her life.
GAUNT. Sister, farewell; I must to Coventry,
As much good stay with thee as go with me!
DUCHESS. Yet one word more: grief boundeth where it falls,
Not with the empty hollowness, but weight:
I take my leave before I have begun;
For sorrow ends not when it seemeth done:
Commend me to thy brother, Edmund York.
Lo, this is all: nay, yet depart not so,
Though this be all, do not so quickly go;
I shall remember more. Bid him, ah — what? —
With all good speed at Plashy visit me.
Alack, and what shall good old York there see
But empty lodgings and unfurnish'd walls,
Unpeopl'd offices, untrodden stones?
And what hear there for welcome but my groans?
Therefore commend me; let him not come there,
To seek out sorrow that dwells every where.
Desolate, desolate, will I hence and die:
The last leave of thee takes my weeping eye. [*Exeunt*]

62. **thy** Q | my Q1. 65. **ah,** | ah Q1 | Oh, Ff.

55. **companion grief.** Cf. the words of Constance, Arthur's mother, *King John*, III, i, 73: "here I and sorrows sit."

66. **Plashy.** Gloucester's seat (in virtue of his office as High Constable), near Dunmow, in Essex, on the way to Coventry.

68. **unfurnish'd.** "The usual manner of hanging the rooms in the old castles was only to cover the naked stone walls with tapestry, or arras, hung upon tenter hooks, from which they were easily taken down upon every removal." — Bishop Percy.

Scene III. *The lists at Coventry*

Enter the Lord Marshal *and the* Duke of Aumerle

Marshal. My Lord Aumerle, is Harry Hereford arm'd?
Aumerle. Yea, at all points, and longs to enter in.
Marshal. The Duke of Norfolk, sprightfully and bold,
Stays but the summons of the appellant's trumpet.
Aumerle. Why, then, the champions are prepar'd, and stay
For nothing but his majesty's approach. 6

The trumpets sound, and the King *enters with his nobles,* Gaunt, Bushy, Bagot, Green, *and others. When they are set, enter* Mowbray *in arms, defendant, with a* Herald

King Richard. Marshal, demand of yonder champion
The cause of his arrival here in arms:
Ask him his name, and orderly proceed
To swear him in the justice of his cause. 10
Marshal. In God's name, and the king's, say who thou art,
And why thou com'st thus knightly clad in arms,
Against what man thou com'st, and what thy quarrel:

Scene III | Scene IV Pope. — *The . . . Coventry* Pope.

4. **appellant's** | Appealants Ff.
13. **and what** Q1 | and what's Ff.

Scene III. The official actors in this scene are spoken of by Holinshed as follows: "The duke of Aumarle that daie being high constable of England, and the duke of Surrie marshall, entered into the listes with a great companie of men apparelled in silke sendall imbrodered with silver, both richlie and curiouslie, everie man having a tipped staffe to keepe the field in order." Aumerle was Edward, son of Edmund of York. His title was from the town of Albemarle, or Aumerle, in Normandy. He fell at Agincourt.

2. **at all points**: completely, cap-a-pie.

Speak truly on thy knighthood and thy oath,
As so defend thee heaven, and thy valour!

MOWBRAY. My name is Thomas Mowbray, Duke of Norfolk;
Who hither come engaged by my oath
(Which God defend a knight should violate!)
Both to defend my loyalty and truth
To God, my king, and my succeeding issue,
Against the Duke of Hereford that appeals me;
And, by the grace of God and this mine arm,
To prove him, in defending of myself,
A traitor to my God, my king, and me:
And as I truly fight, defend me heaven!

The trumpets sound. Enter BOLINGBROKE, *appellant, in armour, with a* Herald

KING RICHARD. Marshal, ask yonder knight in arms,
Both who he is, and why he cometh hither
Thus plated in habiliments of war;
And formally, according to our law,
Depose him in the justice of his cause.

MARSHAL. What is thy name? and wherefore com'st thou hither
Before King Richard in his royal lists?

14. **thy oath** Q_1 | thine oath Ff.
15. **As so** Q_1Ff | And so Rowe Delius.
17. **come** $Q_1F_2F_3F_4$ | comes F_1.
18. **God** Q_1 | heauen Ff.
20. **and my** Q_1 | and his Ff.
28. **plated** Q_1 | placed FfQ_5.
29. **formally** $Q_1F_2F_3F_4$ | formerly F_1Q_4.

18. **defend**: forbid. Cf. French *défendre*. So 'forfend,' IV, i, 129.

20. **my succeeding issue**. Norfolk's children would share in the forfeiture incurred through his treason against the king.

30. **Depose him**: take his deposition, examine him on oath.

Against whom com'st thou? and what 's thy quarrel?
Speak like a true knight, so defend thee heaven! 34

BOLINGBROKE. Harry of Hereford, Lancaster, and Derby,
Am I; who ready here do stand in arms,
To prove, by God's grace and my body's valour,
In lists, on Thomas Mowbray, Duke of Norfolk,
That he 's a traitor, foul and dangerous,
To God of heaven, King Richard, and to me: 40
And as I truly fight, defend me heaven!

MARSHAL. On pain of death, no person be so bold
Or daring-hardy as to touch the lists,
Except the marshal and such officers
Appointed to direct these fair designs. 45

BOLINGBROKE. Lord marshal, let me kiss my sovereign's hand,
And bow my knee before his majesty:
For Mowbray and myself are like two men
That vow a long and weary pilgrimage;
Then let us take a ceremonious leave 50
And loving farewell of our several friends.

MARSHAL. The appellant in all duty greets your highness,
And craves to kiss your hand, and take his leave.

KING RICHARD. We will descend, and fold him in our arms.
Cousin of Hereford, as thy cause is right, 55
So be thy fortune in this royal fight!
Farewell, my blood; which if to-day thou shed,
Lament we may, but not revenge thee dead.

BOLINGBROKE. O, let no noble eye profane a tear

37. **God's** Q_1 | heauens Ff.
43. **daring-hardy** Theobald | daring, hardy Q_1 | daring hardie F_1F_2.
55. **right** Q_1 | just Ff.

For me, if I be gor'd with Mowbray's spear:
As confident as is the falcon's flight
Against a bird, do I with Mowbray fight.
My loving lord, I take my leave of you;
Of you, my noble cousin, Lord Aumerle;
Not sick, although I have to do with death,
But lusty, young, and cheerly drawing breath.
Lo, as at English feasts, so I regreet
The daintiest last, to make the end most sweet:
O thou, the earthly author of my blood,
Whose youthful spirit, in me regenerate,
Doth with a twofold vigour lift me up
To reach at victory above my head,
Add proof unto mine armour with thy prayers;
And with thy blessings steel my lance's point,
That it may enter Mowbray's waxen coat,
And furbish new the name of John a Gaunt,
Even in the lusty haviour of his son.

GAUNT. God in thy good cause make thee prosp'rous!
Be swift like lightning in the execution;
And let thy blows, doubly redoubled,
Fall like amazing thunder on the casque
Of thy adverse pernicious enemy:
Rouse up thy youthful blood, be valiant and live.

69. **earthly** Q_1 | earthy Ff.
71. **vigour** $Q_1F_2F_3F_4$ | rigor F_1.
76. **furbish** Q_1 | furnish Ff. — a **Gaunt** Q_1Ff | o' Gaunt Theobald.
78, 85, 101. **God** Q_1 | Heauen Ff.
82. **adverse** Q_1 | amaz'd Ff.

67. **regreet**: greet, salute. So in line 186. Cf. line 142, and note.

75. **waxen**: turned to wax, penetrable. An example of prolepsis.

77. **haviour**: behaviour. 'Haviour' (variants are 'haver,' 'havoir,' 'havour') is from the French *avoir*. It is an older form than 'behaviour.' See Murray.

BOLINGBROKE. Mine innocency and Saint George to thrive!
MOWBRAY. However God or fortune cast my lot,
There lives or dies, true to King Richard's throne,
A loyal, just, and upright gentleman.
Never did captive with a freer heart
Cast off his chains of bondage, and embrace
His golden uncontroll'd enfranchisement,
More than my dancing soul doth celebrate
This feast of battle with mine adversary.
Most mighty liege, and my companion peers,
Take from my mouth the wish of happy years:
As gentle and as jocund as to jest
Go I to fight: truth hath a quiet breast.
KING RICHARD. Farewell, my lord: securely I espy
Virtue with valour couched in thine eye.
Order the trial, marshal, and begin.
MARSHAL. Harry of Hereford, Lancaster, and Derby,
Receive thy lance; and God defend the right!
BOLINGBROKE. Strong as a tower in hope, I cry Amen.
MARSHAL. Go bear this lance to Thomas, Duke of Norfolk.

84. **innocency** Capell | innocence Q1Ff | innocence, God Pope. 86. **King** | Kings F1. 101. **the right** Q1 | thy right Ff.

84. **Saint George**: England's patron saint. — **to thrive**: help me to thrive. For the ellipsis, see Abbott, § 382.

95. **as to jest.** Cf. *Hamlet*, III, ii, 244: "No, no, they do but jest, poison in jest." Possibly there is a reference to playing a part in a masque. Schmidt interprets, "as if I were going to a mock-fight."

97. **securely**: confidently, free from anxiety. Limiting 'couched.' Cf. the meaning in II, i, 266.

103. **Go bear.** In the Elizabethan period 'go' and 'come' still took the simple infinitive (without 'to') to express purpose, where to-day we may use the infinitive with 'to,' but prefer 'and' with a coördinate verb. Cf. I, iv, 63. See Abbott, § 349.

1 HERALD. Harry of Hereford, Lancaster, and Derby,
Stands here for God, his sovereign, and himself,
On pain to be found false and recreant,
To prove the Duke of Norfolk, Thomas Mowbray,
A traitor to his God, his king, and him;
And dares him to set forward to the fight.

2 HERALD. Here standeth Thomas Mowbray, Duke of Norfolk,
On pain to be found false and recreant,
Both to defend himself and to approve
Henry of Hereford, Lancaster, and Derby,
To God, his sovereign, and to him disloyal;
Courageously and with a free desire
Attending but the signal to begin.

MARSHAL. Sound, trumpets, and set forward, combatants.
[*A charge sounded*]
Stay, the king hath thrown his warder down.

KING RICHARD. Let them lay by their helmets and their spears,
And both return back to their chairs again:
Withdraw with us; and let the trumpets sound
While we return these dukes what we decree.
[*A long flourish*]
Draw near
And list what with our council we have done:

109. **forward** $Q_1F_3F_4$ | forwards F_1F_2.

118. **warder**: staff (borne by the presiding officer of the combat). "The king cast downe his warder, and the heralds cried, 'Ho, ho!' Then the king caused their speares to be taken from them, and commanded them to repaire againe to their chaires, where they remained two long houres." — Holinshed.

For that our kingdom's earth should not be soil'd
With that dear blood which it hath fostered;
And for our eyes do hate the dire aspect
Of civil wounds plough'd up with neighbours' sword;
And for we think the eagle-winged pride
Of sky-aspiring and ambitious thoughts,
With rival-hating envy, set on you
To wake our peace, which in our country's cradle
Draws the sweet infant breath of gentle sleep;
Which so rous'd up with boist'rous untun'd drums,
With harsh-resounding trumpets' dreadful bray,
And grating shock of wrathful iron arms,
Might from our quiet confines fright fair peace,
And make us wade even in our kindred's blood;
Therefore we banish you our territories:
You, cousin Hereford, upon pain of life,
Till twice five summers have enrich'd our fields,
Shall not regreet our fair dominions,
But tread the stranger paths of banishment.

BOLINGBROKE. Your will be done: this must my comfort be,
That sun that warms you here shall shine on me;
And those his golden beams to you here lent
Shall point on me, and gild my banishment.

128. civil Ff | cruell Q_1 (some copies). — **sword** Q_1 | swords Ff.
129-133. And for . . . gentle sleep $Q_1Q_2Q_3Q_4$ | FfQ_5 omit.
140. upon Q_1Ff | on Pope. — **life** Q_1 | death Ff.

125. For that: in as much as. Often so. See Abbott, § 151.

140. pain of life. An older idiom than 'pain of death' with the same meaning. Cf. line 153.

142. regreet: greet again. Or perhaps simply 'greet.' Cf. line 67, and see note.

KING RICHARD. Norfolk, for thee remains a heavier doom,
Which I with some unwillingness pronounce:
The sly slow hours shall not determinate
The dateless limit of thy dear exile:
The hopeless word of 'never to return'
Breathe I against thee, upon pain of life.

MOWBRAY. A heavy sentence, my most sovereign liege,
And all unlook'd for from your highness' mouth:
A dearer merit, not so deep a maim
As to be cast forth in the common air,
Have I deserved at your highness' hands:
The language I have learn'd these forty years
(My native English) now I must forego;
And now my tongue's use is to me no more
Than an unstringed viol, or a harp,
Or like a cunning instrument cas'd up,
Or, being open, put into his hands
That knows no touch to tune the harmony:
Within my mouth you have enjail'd my tongue,
Doubly portcullis'd with my teeth and lips;
And dull, unfeeling, barren ignorance

150. **sly slow** QqF1F3F4 | flye slow F2. 167. **portcullis'd** | portcullist Q1 | percullist F1.

150. **sly slow hours.** The idea is that of creeping forward stealthily and noiselessly. Cf. the Grave-digger's song in *Hamlet*, V, i, 89: "But age with his stealing steps"; *Sonnets*, LXXVII, 7–8:

> Thou by thy dial's shady stealth mayst know
> Time's thievish progress to eternity.

In earlier editions of Hudson's Shakespeare 'fly-slow' (i.e. 'slow flying'), the reading of the Second Folio, was adopted. — **determinate**: set a limit to.

156. **merit**: thing merited, reward. Cf 'model,' I, ii, 28.

Is made my jailer to attend on me.
I am too old to fawn upon a nurse,
Too far in years to be a pupil now:
What is thy sentence, then, but speechless death,
Which robs my tongue from breathing native breath?

KING RICHARD. It boots thee not to be compassionate:
After our sentence plaining comes too late.

MOWBRAY. Then thus I turn me from my country's light,
To dwell in solemn shades of endless night.

KING RICHARD. Return again, and take an oath with thee.
Lay on our royal sword your banish'd hands;
Swear by the duty that you owe to God
(Our part therein we banish with yourselves)
To keep the oath that we administer:
You never shall (so help you truth, and God!)
Embrace each other's love in banishment;
Nor never look upon each other's face;
Nor never write, regreet, nor reconcile
This louring tempest of your home-bred hate;
Nor never by advised purpose meet,
To plot, contrive, or complot any ill,
'Gainst us, our state, our subjects, or our land.

BOLINGBROKE. I swear.

172. **then** Ff | Q_1 omits.
180. **you owe** Ff | y' owe Q_1.
180, 183, 204. **God** Q_1 | heauen Ff.
186. **regreet, nor** Q_1 | regreet, or Ff.

174. **compassionate**: sorrowful. Shakespeare nowhere else uses the word to express pity for one's own emotions.

181. Richard releases them from allegiance to him. "Writers on the law of nations are divided in opinion whether an exile is still bound by his allegiance to the State that banished him. Shakespeare here is of the side of those who hold the negative." — Staunton.

188. **advised**: considered, deliberate. Frequently so.

MOWBRAY. And I, to keep all this.
BOLINGBROKE. Norfolk, so far as to mine enemy:
By this time, had the king permitted us,
One of our souls had wander'd in the air,
Banish'd this frail sepulchre of our flesh,
As now our flesh is banish'd from this land:
Confess thy treasons ere thou fly the realm;
Since thou hast far to go, bear not along
The clogging burden of a guilty soul.
MOWBRAY. No, Bolingbroke: if ever I were traitor,
My name be blotted from the book of life,
And I from heaven banish'd as from hence!
But what thou art, God, thou, and I do know;
And all too soon, I fear, the king shall rue:
Farewell, my liege. Now no way can I stray;
Save back to England, all the world 's my way. [*Exit*]
KING RICHARD. Uncle, even in the glasses of thine eyes
I see thy grieved heart: thy sad aspect
Hath from the number of his banish'd years
Pluck'd four away. [*To* BOLINGBROKE] Six frozen winters spent,
Return with welcome home from banishment.
BOLINGBROKE. How long a time lies in one little word!
Four lagging winters and four wanton springs
End in a word: such is the breath of kings.

198. **the** Q1 | this Ff.
208. Scene V Pope.
211. [*To* BOLINGBROKE] Steevens.

193. Norfolk, so far as I may speak to mine enemy. Bolingbroke wishes to speak to Norfolk, but by way of caution reminds him that they are still on the footing of enemies. See Abbott, § 382.
205. **rue**. When he learns what Bolingbroke's purpose is.
214. **wanton**: unrestrained, free, wayward. Often so.

GAUNT. I thank my liege, that in regard of me
He shortens four years of my son's exile:
But little vantage shall I reap thereby;
For, ere the six years that he hath to spend
Can change their moons and bring their times about,
My oil-dried lamp and time-bewasted light
Shall be extinct with age and endless night;
My inch of taper will be burnt and done,
And blindfold death not let me see my son.

KING RICHARD. Why, uncle, thou hast many years to live.

GAUNT. But not a minute, king, that thou canst give:
Shorten my days thou canst with sullen sorrow,
And pluck nights from me, but not lend a morrow;
Thou canst help time to furrow me with age,
But stop no wrinkle in his pilgrimage:
Thy word is current with him for my death,
But dead, thy kingdom cannot buy my breath.

KING RICHARD. Thy son is banish'd upon good advice,
Whereto thy tongue a party-verdict gave:
Why at our justice seem'st thou then to lour?

GAUNT. Things sweet to taste prove in digestion sour.
You urg'd me as a judge, but I had rather
You would have bid me argue like a father.
O, had 't been a stranger, not my child,
To smooth his fault I should have been more mild:

227. sullen Q_1 | sudden Ff. Qq | FfQ_5 omit.
239-242. O, had't...life destroy'd **240. should** Q_1 | would $Q_2Q_3Q_4$.

227. sullen: gloomy, melancholy. Commonly so.
231. is current: bears the stamp of authority.
233. upon good advice: after due consideration.
234. Your tongue had a part in the sentence I pronounced.

A partial slander sought I to avoid,
And in the sentence my own life destroy'd:
Alas, I look'd when some of you should say,
I was too strict to make mine own away;
But you gave leave to my unwilling tongue
Against my will to do myself this wrong.

KING RICHARD. Cousin, farewell; and, uncle, bid him so:
Six years we banish him, and he shall go.

[*Flourish. Exeunt* KING RICHARD *and train*]

AUMERLE. Cousin, farewell: what presence must not know,
From where you do remain let paper show.

MARSHAL. My lord, no leave take I; for I will ride,
As far as land will let me, by your side.

GAUNT. O, to what purpose dost thou hoard thy words,
That thou return'st no greeting to thy friends?

BOLINGBROKE. I have too few to take my leave of you,
When the tongue's office should be prodigal
To breathe th' abundant dolour of the heart.

GAUNT. Thy grief is but thy absence for a time.

248. [*Flourish. Exeunt . . . train*] 249. Scene VI Pope.
Exit. Flourish Ff | Q1 omits.

241. **partial slander**: slander our charge of partiality. Cf. 'feeble wrong,' I, i, 191, and see note.

244. **to make**: in making. The infinitive was often so used. Cf. 256–257. See Abbott, § 356.

249–250. Aumerle asks to be informed by Bolingbroke of his place of residence. — **presence**: the king. In line 289 it means the 'presence-chamber,' where the king received his guests. Aumerle's words are purposely obscure. They might be taken as meaning treachery.

256–257. **prodigal . . . dolour of**: prodigal of giving expression to the deep grief of.

BOLINGBROKE. Joy absent, grief is present for that time.
GAUNT. What is six winters? they are quickly gone.
BOLINGBROKE. To men in joy, but grief makes one hour ten.
GAUNT. Call it a travel that thou takest for pleasure.
BOLINGBROKE. My heart will sigh when I miscall it so,
Which finds it an inforced pilgrimage.
GAUNT. The sullen passage of thy weary steps
Esteem as foil, wherein thou art to set
The precious jewel of thy home return.
BOLINGBROKE. Nay, rather, every tedious stride I make
Will but remember me what a deal of world
I wander from the jewels that I love.
Must I not serve a long apprenticehood
To foreign passages, and in the end,
Having my freedom, boast of nothing else
But that I was a journeyman to grief?
GAUNT. All places that the eye of heaven visits

266. **as foil** | as foyle Q_1 | a soyle F_1F_2 | a soyl F_3 | a Soil F_4. 268–293. **Nay, rather . . . it light** Qq | FfQ_5 omit.

260. **is**. For the form of the verb see Abbott, §§ 333, 335.

266. **foil**: "A thin leaf of some metal placed under a precious stone to increase its brilliancy or under some transparent substance to give it the appearance of a precious stone." — Murray.

269. **remember**: remind. Frequently so. Cf. III, iv, 14.

271–274. An apprentice had to serve a certain number of years (commonly seven) away from home before he could return as a journeyman, qualified to work for days' wages.

275. **the eye of heaven**: the sun. As in III, ii, 37. A favorite metaphor. Cf. Spenser, *The Faerie Queene*, I, iii, 4:

> From her fayre head her fillet she undight,
> And layd her stole aside: her angel's face,
> As the great eye of heaven, shyned bright,
> And made a sunshine in the shadie place.

Are to a wise man ports and happy havens.
Teach thy necessity to reason thus;
There is no virtue like necessity.
Think not the king did banish thee,
But thou the king: woe doth the heavier sit,
Where it perceives it is but faintly borne.
Go, say I sent thee forth to purchase honour,
And not the king exil'd thee; or suppose
Devouring pestilence hangs in our air,
And thou art flying to a fresher clime:
Look, what thy soul holds dear, imagine it
To lie that way thou go'st, not whence thou com'st:
Suppose the singing birds musicians,
The grass whereon thou tread'st the presence strew'd,
The flowers fair ladies, and thy steps no more
Than a delightful measure or a dance;

280. **king: woe** Q_1Q_2 | King, who Q_3Q_4.

275–280. Malone compares the passage in Lyly's *Euphues* in which Euphues exhorts Botonio to take his exile patiently: "Nature hath given to man a country no more than she hath a house, or lands, or livings. Socrates would neither call himself an Athenian, neither a Grecian, but a citizen of the world. Plato never accompt him banished that had the sunne, fire, ayre, water, and earth that he had before; where he felt the winter's blast and the summer's blaze; where the same sunne and the same moon shined; whereby he noted that every place was a country to a wise man, and all parts a palace to a quiet mind. When it was cast in Diogenes' teeth that the Sinoponetes had banished him Pontus, yea, said he, I them of Diogenes."

289. **presence**: presence-chamber. — **strew'd**. It was customary to strew the floors with rushes.

291. **measure**: "A formal court dance." — Steevens. Cf. *Much Ado About Nothing*, II, i, 80: "mannerly modest (as a measure), full of state and ancientry."

For gnarling sorrow hath less power to bite
The man that mocks at it, and sets it light.

BOLINGBROKE. O, who can hold a fire in his hand
By thinking on the frosty Caucasus?
Or cloy the hungry edge of appetite
By bare imagination of a feast?
Or wallow naked in December snow
By thinking on fantastic summer's heat?
O, no! the apprehension of the good
Gives but the greater feeling to the worse:
Fell sorrow's tooth doth never rankle more
Than when he bites, but lanceth not the sore.

GAUNT. Come, come, my son, I 'll bring thee on thy way:
Had I thy youth and cause, I would not stay.

BOLINGBROKE. Then, England's ground, farewell! sweet soil, adieu!
My mother, and my nurse, that bears me yet:
Where'er I wander, boast of this I can,
Though banish'd, yet a trueborn Englishman. [*Exeunt*]

302. **never** Q1 | euer Ff.
303. **he** Q1 | it Ff.
307. **that** Q1 | which Ff.
309. [*Exeunt*] Ff omit.

292. **gnarling**: snarling. Cf. *1 Henry VI*, III, i, 192.

299. **fantastic summer's**: of summer existing only in imagination.

300. **apprehension**: conception, imagination. Cf. *Hamlet*, II, ii, 319: "in apprehension, how like a god."

302. **rankle**: "breed corruption, poison." — Schmidt.

304. **bring**: accompany. Cf. I, iv, 2.

308–309. "The duke of Norfolke departed sorrowfully out of the relme into Almanie, and at the last came to Venice, where he for thought and melancholie deceassed. . . . The duke of Hereford tooke his iornie over into Calis, and from thence went into France, where he remained. . . . A woonder it was to see what a number of people ran after him in everie towne and street where he came,

SCENE IV. *The court*

Enter the KING, *with* BAGOT *and* GREEN *at one door; and the* DUKE OF AUMERLE *at another*

KING RICHARD. We did observe. Cousin Aumerle,
How far brought you high Hereford on his way?

AUMERLE. I brought high Hereford, if you call him so,
But to the next highway, and there I left him.

KING RICHARD. And say, what store of parting tears were shed?

AUMERLE. Faith, none for me, except the northeast wind,
Which then blew bitterly against our faces,
Awak'd the sleeping rheum, and so by chance
Did grace our hollow parting with a tear.

KING RICHARD. What said our cousin when you parted with him?

AUMERLE. 'Farewell':
And for my heart disdained that my tongue
Should so profane the word, that taught me craft
To counterfeit oppression of such grief

SCENE IV | Scene VII Pope | Act II, Scene I Johnson conj. — *The court* Theobald.

7. **blew** Q1 | grew Ff. — **faces** Q1 | face Ff.

8. **sleeping** Q1 | sleepie F1.

before he tooke the sea, lamenting and bewailing his departure, as who would saie that, when he departed, the onelie shield and comfort of the commonwealth was vaded and gone." — Holinshed.

1. **We did observe.** Addressed to Bagot and Green, who are supposed to have been talking to him of Bolingbroke's "courtship to the common people" (line 24).

6. **for me**: on my part. — **except**: except that. Frequently so.

8. **rheum**: tears. Cf. *Much Ado About Nothing*, V, ii, 85.

12, 43. **for**: because. Cf. 'for because,' V, v, 3. See Abbott, § 151.

That words seem'd buried in my sorrow's grave.
Marry, would the word 'farewell' have lengthen'd hours,
And added years to his short banishment,
He should have had a volume of farewells,
But since it would not, he had none of me.

KING RICHARD. He is our cousin, cousin, but 't is doubt,
When time shall call him home from banishment,
Whether our kinsman come to see his friends.
Ourself and Bushy, Bagot here and Green
Observ'd his courtship to the common people;
How he did seem to dive into their hearts
With humble and familiar courtesy,
What reverence he did throw away on slaves,
Wooing poor craftsmen with the craft of smiles
And patient underbearing of his fortune,
As 't were to banish their affects with him.
Off goes his bonnet to an oyster-wench;
A brace of draymen bid God speed him well,
And had the tribute of his supple knee,
With 'Thanks, my countrymen, my loving friends,'

15. **words** Q_1 | word Ff. heere Bagot and Greene Ff.
23. **Bushy . . . Green** Q_5 | Bushy: 28. **smiles** Q_1 | soules F_1F_2.

16. **Marry**: verily. Originally an oath by the Virgin Mary.

24–36. In after years Bolingbroke, when king, paints a different picture of himself and Richard. Cf. *1 Henry IV*, III, ii, 39–84.

28. **craftsmen . . . craft**. An intentional and characteristic word-play.

29. **underbearing**: supporting, endurance, suffering.

30. **affects**: affections. Cf. *Othello*, I, iii, 264.

31. **bonnet**. The 'bonnet' was a soft hat without brim. Cf. *Coriolanus*, III, ii, 73; *Hamlet*, V, ii, 95.

33. **the tribute of his supple knee**. Cf. *Coriolanus*, III, ii, 75–76: "Thy knee bussing the stones: for in such business Action is eloquence."

As were our England in reversion his,
And he our subjects' next degree in hope.

GREEN. Well, he is gone, and with him go these thoughts.
Now for the rebels which stand out in Ireland,
Expedient manage must be made, my liege,
Ere further leisure yield them further means
For their advantage and your highness' loss.

KING RICHARD. We will ourself in person to this war:
And, for our coffers with too great a court
And liberal largess are grown somewhat light,
We are inforc'd to farm our royal realm;
The revenue whereof shall furnish us
For our affairs in hand: if that come short,
Our substitutes at home shall have blank charters;

35. **reversion**: right of future possession. So in II, ii, 38.

39. **Expedient**: expeditious. Cf. 'expedience' meaning 'haste,' II, i, 287. — **manage**: management, control.

45. **farm**: lease. Bushy, Bagot, Green, and Scroop, favorites of the king, paid him a fixed sum for the privilege of collecting the rents of the land. Such privilege often led to extortion.

48. **substitutes**: deputies. Cf. I, ii, 37. — **charters**: contracts, notes. These being blank, the deputies could fill in any sum and any man's name. "The common brute [bruit] ran, that the king had set to farme the realme of England unto sir William Scroope, earl of Wiltshire, and then treasuror of England, to sir Iohn Bushie, sir William Bagot, and sir Henry Green, knights. . . . Manie blanke charters were deuised, and brought into the citie, which manie of the substantiall and wealthie citizens were faine to seale, to their great charge, as in the end appeared. And the like charters were sent abroad into all shires within the realme; whereby great grudge and murmuring arose among the people: for, when they were so sealed, the kings officers wrote in the same what liked them, as well for charging the parties with payment of monie, as otherwise." — Holinshed.

Whereto, when they shall know what men are rich,
They shall subscribe them for large sums of gold,
And send them after to supply our wants;
For we will make for Ireland presently.

Enter BUSHY

Bushy, what news?

BUSHY. Old John of Gaunt is grievous sick, my lord,
Suddenly taken; and hath sent post haste
To entreat your majesty to visit him.

KING RICHARD. Where lies he?

BUSHY. At Ely House.

KING RICHARD. Now put it, God, in the physician's mind
To help him to his grave immediately!
The lining of his coffers shall make coats
To deck our soldiers for these Irish wars.
Come, gentlemen, let 's all go visit him:
Pray God we may make haste, and come too late!

ALL. Amen. [*Exeunt*]

54. **grievous** Q_1 | verie F_1F_2.
59. **in the** Q_1 | in his Ff.
59, 64. **God** Q_1 | heauen Ff.
65. ALL. **Amen** Staunton | Amen Q_1 | Ff omit.

52. **presently**: at once, immediately. So in II, ii, 91; III, ii, 179.

58. **Ely House**: the bishop of Ely's palace in Holburn, the site of which is still marked by Ely Place. Gloucester, in *Richard III*, III, iv, 34, speaks of its garden and good strawberries.

II, Death of Gaunt; his possessions seized by Richard; Duke of York's protest; word that Bolingbroke is returning with a strong force; defection among Richard's nobles.

ACT II

Scene I. *Ely House*

Enter John of Gaunt *sick, with the* Duke of York, *&c.*

Gaunt. Will the king come, that I may breathe my last
In wholesome counsel to his unstaid youth?

York. Vex not yourself, nor strive not with your breath;
For all in vain comes counsel to his ear.

Gaunt. O, but they say the tongues of dying men
Enforce attention like deep harmony:
Where words are scarce, they are seldom spent in vain,
For they breathe truth that breathe their words in pain.
He that no more must say is listen'd more
Than they whom youth and ease have taught to glose;
More are men's ends mark'd than their lives before:
The setting sun, and music at the close,
As the last taste of sweets, is sweetest last,

Ely House | Q_1Ff omit. 12. **at** Q_1 | **is** Ff.

1. *Enter* ... Duke of York, &c. Edward the Third had five sons who grew to manhood. Edmund, Duke of York, the fourth of these, was born, in 1341, at Langley, near St. Alban's; hence called "Edmund of Langley." He is said to have been "of an indolent disposition, a lover of pleasure, and averse to business; easily prevailed upon to lie still, and consult his own quiet, and never acting with spirit upon any occasion."

10. **glose**: gloze, talk speciously, use fair and flattering words.

12. **close**: conclusion of a musical movement or phrase, cadence.

Writ in remembrance more than things long past:
Though Richard my life's counsel would not hear,
My death's sad tale may yet undeaf his ear.

YORK. No; it is stopp'd with other flattering sounds,
As praises, of whose taste the wise are fond,
Lascivious metres, to whose venom sound
The open ear of youth doth always listen;
Report of fashions in proud Italy,
Whose manners still our tardy apish nation
Limps after in base imitation:
Where doth the world thrust forth a vanity
(So it be new, there 's no respect how vile)
That is not quickly buzz'd into his ears?
Then all too late comes counsel to be heard,
Where will doth mutiny with wit's regard.
Direct not him whose way himself will choose:
'T is breath thou lack'st, and that breath wilt thou lose.

GAUNT. Methinks I am a prophet new inspir'd,
And thus expiring do foretell of him:
His rash fierce blaze of riot cannot last,
For violent fires soon burn out themselves;
Small showers last long, but sudden storms are short;
He tires betimes that spurs too fast betimes;

15. **life's** | lifes F_4 | liues $Q_1F_1F_2F_3$.

18. **whose . . . fond** Camb | whose taste the wise are found Q_1 | whose state the wise are found Q_2 | his state: then there are found Q_3Q_4Ff (sound F_1) Q_5.

21–23. This was true of Shakespeare's day. In Richard's reign, owing to his marriage, France came to have the greater influence.

28. **with wit's regard**: against that which the understanding approves.

31–32. Here is a grim play on the original (Latin) meaning of 'inspir'd' ('breathed into') and 'expiring' ('breathing out').

With eager feeding food doth choke the feeder:
Light vanity, insatiate cormorant,
Consuming means, soon preys upon itself.
This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise;
This fortress built by nature for herself
Against infection and the hand of war;
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands;
This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings,
Fear'd by their breed, and famous by their birth,
Renowned for their deeds as far from home.
For Christian service and true chivalry,
As is the sepulchre in stubborn Jewry
Of the world's ransom, blessed Mary's Son;
This land of such dear souls, this dear dear land,
Dear for her reputation through the world,
Is now leas'd out (I die pronouncing it)
Like to a tenement or pelting farm:
England bound in with the triumphant sea,
Whose rocky shore beats back the envious siege
Of watery Neptune, is now bound in with shame,
With inky blots, and rotten parchment bonds:

48. **as a** Ff | as Q1. 52. **by . . . by** Q1 | by . . . for Ff

60. **pelting**: paltry, petty. Cf. 'pelting villages,' *King Lear*, II, iii, 18.

That England, that was wont to conquer others,
Hath made a shameful conquest of itself:
Ah, would the scandal vanish with my life,
How happy then were my ensuing death!

Enter KING RICHARD *and* QUEEN, AUMERLE, BUSHY, GREEN, BAGOT, ROSS, *and* WILLOUGHBY

YORK. The king is come: deal mildly with his youth;
For young hot colts being rag'd do rage the more.
QUEEN. How fares our noble uncle, Lancaster?
KING RICHARD. What comfort, man? how is 't with aged Gaunt?
GAUNT. O, how that name befits my composition!
Old Gaunt indeed, and gaunt in being old:
Within me grief hath kept a tedious fast,
And who abstains from meat that is not gaunt?
For sleeping England long time have I watch'd;
Watching breeds leanness, leanness is all gaunt:
The pleasure that some fathers feed upon,
Is my strict fast; I mean, my children's looks;
And therein fasting, hast thou made me gaunt:
Gaunt am I for the grave, gaunt as a grave,
Whose hollow womb inherits nought but bones.

69. Scene II Pope.

73. **composition.** It connotes both 'state of mind' and 'bodily condition.'

73–83. On this speech Coleridge has the following comment: "Yes! on a death-bed there is a feeling which may make all things appear but as puns and equivocations. And a passion there is that carries off its own excess by plays on words as naturally, and therefore as appropriately to drama, as by gesticulations, looks, or tones." Schlegel defends the passage on similar grounds.

KING RICHARD. Can sick men play so nicely with their names?

GAUNT. No, misery makes sport to mock itself:
Since thou dost seek to kill my name in me,
I mock my name, great king, to flatter thee.

KING RICHARD. Should dying men flatter with those that live?

GAUNT. No, no, men living flatter those that die.

KING RICHARD. Thou, now a-dying, say'st thou flatter'st me.

GAUNT. O, no! thou diest, though I the sicker be.

KING RICHARD. I am in health, I breathe, and see thee ill.

GAUNT. Now He that made me knows I see thee ill;
Ill in myself to see, and in thee seeing ill:
Thy death-bed is no lesser than thy land,
Wherein thou liest in reputation sick,
And thou, too careless patient as thou art,
Commit'st thy anointed body to the cure
Of those physicians that first wounded thee:
A thousand flatterers sit within thy crown,
Whose compass is no bigger than thy head;

88. **with** Q_1 | Ff omit. 95. **thy land** Q_1 | the land Ff.
92. **and see** Q_1 | I see Ff. 101. **head** Q_1F_1 | hand $F_2F_3F_4$.

84. **nicely**: daintily. Cf. *Twelfth Night*, III, i, 16–18: "they that dally nicely with words, may quickly make them wanton."

86. **to kill . . . in me.** By banishing Bolingbroke, my son and heir.

92, 93. **ill.** Richard means physical illness; Gaunt, moral illness (cf. lines 94, 96).

94. Being in myself ill to see (visibly ill), and within thee discerning moral ill. Most editors, with Steevens (who would omit 'to see'), have overlooked the double sense in 'see' and 'seeing.'

And yet, incaged in so small a verge,
The waste is no whit lesser than thy land.
O, had thy grandsire with a prophet's eye
Seen how his son's son should destroy his sons,
From forth thy reach he would have laid thy shame,
Deposing thee before thou wert possess'd,
Which art possess'd now to depose thyself.
Why, cousin, wert thou regent of the world,
It were a shame to let this land by lease;
But, for thy world enjoying but this land,
Is it not more than shame to shame it so?
Landlord of England art thou now, not king:
Thy state of law is bondslave to the law;
And thou —

KING RICHARD. A lunatic lean-witted fool,
Presuming on an ague's privilege,
Dar'st with thy frozen admonition
Make pale our cheek, chasing the royal blood

102. **incaged** F_1F_2 | inraged Q_1.
109. **wert** Q_1F_4 | were $F_1F_2F_3$.
110. **this** Q_1F_4 | his $F_1F_2F_3$.
113. **now, not** Theobald | now not, not Q_1 | and not Ff.
115. **And thou** — KING RICHARD. A | And thou *King.* A Q_1 | And — *Rich.* And thou, a Ff.
118. **chasing** Q_1 | chafing Ff.

102. **verge**: compass. A legal term. The 'verge' was the district, twelve leagues in circumference about the court of Marshalsea and the Palace court, within which the king's lord steward and marshal had special jurisdiction. So named from the 'verge,' or staff, borne by the marshal.

103. **waste**. A legal term meaning the destruction of property by a tenant. The king's flatterers are the wasteful tenants.

107. **possess'd**: possessed of the throne. In line 108 it means 'possessed by mad desire.'

115. **lean-witted**: devoid of brains, stupid. More word-play on Gaunt's name. Cf. lines 73–82.

With fury from his native residence.
Now, by my seat's right royal majesty,
Wert thou not brother to great Edward's son,
This tongue that runs so roundly in thy head
Should run thy head from thy unreverent shoulders.

GAUNT. O, spare me not, my brother Edward's son,
For that I was his father Edward's son.
That blood already, like the pelican,
Hast thou tapp'd out and drunkenly carous'd:
My brother Gloucester, plain well-meaning soul,
(Whom fair befall in heaven 'mongst happy souls!)
May be a precedent and witness good
That thou respect'st not spilling Edward's blood:
Join with the present sickness that I have;
And thy unkindness be like crooked age,
To crop at once a too long wither'd flower.
Live in thy shame, but die not shame with thee!
These words hereafter thy tormentors be!
Convey me to my bed, then to my grave:
Love they to live that love and honour have.

[*Exit, borne off by his* Attendants]

124. **brother** $Q_2F_3F_4$ | brothers $Q_1F_1F_2$.
127. **Hast thou** Q_1 | Thou hast Ff.
135. **Live** Q_1Ff | Die Capell conj.
138. [*Exit* ... Attendants] Capell | Exit Q_1Ff.

119. **his**: its. 'Its' was just coming into use in Shakespeare's day.
121. **son**: Edward the Black Prince, eldest son of Edward III.
126. **pelican**. The young pelicans were thought to feed on blood drawn from the breast of the mother bird. Cf. *Hamlet*, IV, v, 146–147:

> And like the kind life-rendering pelican,
> Repast them with my blood.

126–127. Gaunt accuses the king of the murder of Gloucester.
138. **Love they to live**: let them love to live.

KING RICHARD. And let them die that age and sullens have!
For both hast thou, and both become the grave.
YORK. I do beseech your majesty, impute his words
To wayward sickliness and age in him:
He loves you on my life, and holds you dear
As Harry Duke of Hereford, were he here.
KING RICHARD. Right, you say true: as Hereford's love, so his;
As theirs, so mine; and all be as it is.

Enter NORTHUMBERLAND

NORTHUMBERLAND. My liege, old Gaunt commends him to your majesty.
KING RICHARD. What says he?
NORTHUMBERLAND. Nay, nothing, all is said:
His tongue is now a stringless instrument;
Words, life, and all, old Lancester hath spent.
YORK. Be York the next that must be bankrupt so!
Though death be poor, it ends a mortal woe.
KING RICHARD. The ripest fruit first falls, and so doth he;
His time is spent, our pilgrimage must be:
So much for that. Now for our Irish wars:

147. Scene III Pope.

139. sullens: moroseness, melancholy. Cf. 'sullen,' I, iii, 227.

143–144. holds you dear As Harry: holds you as dear as (he holds) Harry. See Abbott, § 276. The ambiguity of construction enables Richard purposely to take 'Harry' as subject.

144–145. "This couplet is one of those penetrating touches of character-drawing which form the texture of the great tragedies, are scattered at intervals over the early plays, and in the present play occur mainly in the part of Richard." — Herford.

We must supplant those rough rug-headed kerns,
Which live like venom, where no venom else
But only they have privilege to live.
And for these great affairs do ask some charge
Towards our assistance we do seize to us
The plate, coin, revenues and moveables,
Whereof our uncle Gaunt did stand possess'd.

YORK. How long shall I be patient? ah, how long
Shall tender duty make me suffer wrong?
Not Gloucester's death, nor Hereford's banishment,
Not Gaunt's rebukes, nor England's private wrongs,
Nor the prevention of poor Bolingbroke
About his marriage, nor my own disgrace,
Have ever made me sour my patient cheek,
Or bend one wrinkle on my sovereign's face.
I am the last of noble Edward's sons,
Of whom thy father, Prince of Wales, was first:
In war was never lion rag'd more fierce,
In peace was never gentle lamb more mild,
Than was that young and princely gentleman
His face thou hast, for even so look'd he,
Accomplish'd with the number of thy hours;
But when he frown'd, it was against the French

156. **supplant**: overthrow, remove, destroy. — **rug-headed**: bushy-headed. Apparently so named because their heads resembled the rough cloaks, called 'rugs,' which the Irish wore. — **kerns**: light-armed Irish foot soldiers. Cf. *2 Henry VI*, III, i, 367: "like a shag-hair'd crafty kern."

157. **no venom else**. An allusion to the story that St. Patrick freed the island of venomous reptiles.

166. **Gaunt's rebukes**: the rebukes given to Gaunt (lines 115–123).

173. **was never lion rag'd**: was never lion that raged.

And not against his friends; his noble hand
Did win what he did spend, and spent not that
Which his triumphant father's hand had won;
His hands were guilty of no kindred blood,
But bloody with the enemies of his kin.
O Richard! York is too far gone with grief,
Or else he never would compare between.

KING RICHARD. Why, uncle, what 's the matter?

YORK. O my liege,
Pardon me, if you please; if not, I, pleas'd
Not to be pardon'd, am content withal.
Seek you to seize, and gripe into your hands
The royalties and rights of banish'd Hereford?
Is not Gaunt dead? and doth not Hereford live?
Was not Gaunt just? and is not Harry true?
Did not the one deserve to have an heir?
Is not his heir a well-deserving son?
Take Hereford's rights away, and take from time
His charters and his customary rights;
Let not to-morrow then ensue to-day;
Be not thyself; for how art thou a king
But by fair sequence and succession?
Now, afore God (God forbid I say true!)
If you do wrongfully seize Hereford's rights,

182. **kindred** Q_4 | kindreds Ff. 201. **rights** Q_1 | right Ff.

185. **compare between**: drew such a comparison. York somewhat weakly offers the excuse of his grief for making this comparison between the king and his father.

190. **royalties**: privileges belonging to a member of the royal house.

195–196. If Hereford's rights are taken away, time is deprived of its rights to make the son heir to the father.

A weak king, blinded by his bigotry, trying to play the game of Machiavellian despotism.

Call in the letters patents that he hath
By his attorneys general to sue
His livery, and deny his offer'd homage,
You pluck a thousand dangers on your head,
You lose a thousand well-disposed hearts,
And prick my tender patience to those thoughts
Which honour and allegiance cannot think.

KING RICHARD. Think what you will, we seize into our hands
His plate, his goods, his money, and his lands.

YORK. I 'll not be by the while: my liege, farewell:
What will ensue hereof, there 's none can tell;
But by bad courses may be understood
That their events can never fall out good. [*Exit*]

KING RICHARD. Go, Bushy, to the Earl of Wiltshire straight:
Bid him repair to us to Ely House
To see this business. To-morrow next

202. **the** Q_1 | his Ff. 209. **seize** Q_3F_4 | cease Q_1 | seise $F_1F_2F_3$.
206. **lose** Q_2F_4 | loose $Q_1F_1F_2F_3$.

202. **letters patents**: letters patent, letters open to inspection. A writing executed and sealed, by which a person is granted power and authority to do some act or enjoy some right. A term from French law, and hence the plural ending on the adjective.

203–204. **sue His livery**: institute a suit, as heir, to obtain possession of the lands which Gaunt held by feudal tenure. — **deny**: refuse to accept.

214. **events**: results, outcome. The original (Latin) meaning.

215. **Earl of Wiltshire**: Sir William le Scrope. Made earl in 1397, and appointed treasurer of England. He was beheaded by Bolingbroke, at Bristol.

217. **see**: keep in view, watch over. — **To-morrow next**: the next morning.

We will for Ireland; and 't is time, I trow:
And we create, in absence of ourself,
Our uncle York lord governor of England;
For he is just, and always lov'd us well:
Come on, our queen! to-morrow must we part;
Be merry, for our time of stay is short.

[*Flourish. Exeunt* KING, QUEEN, AUMERLE, BUSHY, GREEN, *and* BAGOT]

NORTHUMBERLAND. Well, lords, the Duke of Lancaster is dead.

ROSS. And living too; for now his son is duke.

WILLOUGHBY. Barely in title, not in revenues.

NORTHUMBERLAND. Richly in both, if justice had her right.

ROSS. My heart is great; but it must break with silence,
Ere 't be disburden'd with a liberal tongue.

NORTHUMBERLAND. Nay; speak thy mind, and let him ne'er speak more
That speaks thy words again to do thee harm!

WILLOUGHBY. Tends that thou wouldst speak to th' Duke of Hereford?
If it be so, out with it boldly, man;
Quick is mine ear to hear of good towards him.

ROSS. No good at all that I can do for him;
Unless you call it good to pity him,
Bereft and gelded of his patrimony.

NORTHUMBERLAND. Now, afore God, 't is shame such wrongs are borne

224. Scene IV Pope.
226. revenues Q_1 | reuennew F_1F_2.
238. God Q_1 | heauen Ff.

229. liberal: free, unrestrained. Cf. *Othello*, V, ii, 220.

In him, a royal prince, and many moe
Of noble blood in this declining land.
The king is not himself, but basely led
By flatterers; and what they will inform,
Merely in hate 'gainst any of us all,
That will the king severely prosecute,
'Gainst us, our lives, our children, and our heirs.

ROSS. The commons hath he pill'd with grievous taxes,
And quite lost their hearts: the nobles hath he fin'd
For ancient quarrels, and quite lost their hearts.

WILLOUGHBY. And daily new exactions are devis'd,
As blanks, benevolences, and I wot not what:
But what, o' God's name, doth become of this?

NORTHUMBERLAND. Wars hath not wasted it, for warr'd he hath not,
But basely yielded upon compromise
That which his noble ancestors achiev'd with blows:
More hath he spent in peace than they in wars.

ROSS. The Earl of Wiltshire hath the realm in farm.

WILLOUGHBY. The king's grown bankrupt like a broken man.

246. **pill'd** F_2 | pild Q_1 | pil'd F_1. 254. **noble** Q_1 | Ff omit.
252. **hath** Q_1Ff | have Rowe.

239. **moe**: more. The old comparative of 'many.' In Middle English 'moe,' or 'mo,' was used of number and with collective nouns; 'more' had reference specifically to size.

243. **Merely**: purely, entirely, quite. Cf. *Hamlet*, I, ii, 137.

246. **pill'd**: peeled, stripped of hide and hair, pillaged.

250. **blanks**: blank charters. Cf. I, iv, 48. — **benevolences**: forced loans, levied without legal authority. "First so called in 1473 when astutely asked by Edward IV., as a token of goodwill towards his rule." — Murray.

252. **Wars hath**. For the construction see Abbott, §§ 333–334.

NORTHUMBERLAND. Reproach and dissolution hangeth over him.

Ross. He hath not money for these Irish wars,
His burdenous taxations notwithstanding,
But by the robbing of the banish'd duke.

NORTHUMBERLAND. His noble kinsman: most degenerate king!
But, lords, we hear this fearful tempest sing,
Yet seek no shelter to avoid the storm;
We see the wind sit sore upon our sails,
And yet we strike not, but securely perish.

Ross. We see the very wreck that we must suffer;
And unavoided is the danger now,
For suffering so the causes of our wreck.

NORTHUMBERLAND. Not so: even through the hollow eyes of death
I spy life peering; but I dare not say
How near the tidings of our comfort is.

WILLOUGHBY. Nay; let us share thy thoughts, as thou dost ours.

Ross. Be confident to speak, Northumberland:
We three are but thyself, and, speaking so,
Thy words are but as thoughts; therefore be bold.

NORTHUMBERLAND. Then thus: I have from Port le Blanc, a bay

267, 269. **wreck** Rowe | wracke Q_1 F_1F_2 | wrack F_3F_4. 277. **Port le Blanc** | Port le Blan Ff | le Port Blan Q_1.

266. **securely**: free from apprehension, incautiously.

268. **unavoided**: unavoidable. Passive participles are frequently so used, especially when they have a negative prefix. See Abbott, § 375.

272. 'Tidings,' like 'news,' is singular in sense.

In Brittany, receiv'd intelligence
That Harry Duke of Hereford, Rainold Lord Cobham,
[The son and heir to th' Earl of Arundel,]
That late broke from the Duke of Exeter,
His brother, Archbishop late of Canterbury,
Sir Thomas Erpingham, Sir John Ramston,
Sir John Norbery, Sir Robert Waterton, and Francis Quoint,
All these well furnish'd by the Duke of Bretagne
With eight tall ships, three thousand men of war,
Are making hither with all due expedience,
And shortly mean to touch our northern shore:
Perhaps they had ere this, but that they stay
The first departing of the king for Ireland.
If then we shall shake off our slavish yoke,

278. **Brittany** | Britannie Q_2 | Britaine Q_1 | Britaine F_1F_2.
280. See note below.
283. **Ramston** Q_1 | Rainston Ff.
284. **Quoint** Ff | Coines Q_1.

280. **The son . . . Arundel.** The context shows that the Quartos and Folios must have omitted at least one line after 'Lord Cobham' (line 279). Material for the line given in the text is found in Holinshed, where the statement is, "his nephue Thomas Arundeli, sonne and heire to the late earle of Arundell . . . The earl of Arundels sonne, named Thomas, which was kept in the duke of Exeters house, escaped out of the realme." Malone supplied "The son of Richard Earl of Arundel." But 'Richard' is not found in Holinshed, and is quite unnecessary, since the phrase "the son and heir" is quite Shakespearian without naming the individual. Cf. *King John*, I, i, 56. The similarity of the beginning of the three lines of verse, 279, 280, 281, with the numerous proper names in the passage, might easily cause the compositor to drop one of the lines.

282. **His.** Refers to the Earl of Arundel, line 280.

283. **Sir John Ramston.** In Holinshed the name is 'Sir Thomas Ramston.'

287. **expedience**: haste. See note, I, iv, 39.

Imp out our drooping country's broken wing,
Redeem from broking pawn the blemish'd crown,
Wipe off the dust that hides our sceptre's gilt,
And make high majesty look like itself,
Away with me in post to Ravenspurgh;
But if you faint, as fearing to do so,
Stay and be secret, and myself will go.

ROSS. To horse, to horse! urge doubts to them that fear.

WILLOUGHBY. Hold out my horse, and I will first be there. [*Exeunt*]

SCENE II. *Windsor Castle*

Enter QUEEN, BUSHY, *and* BAGOT

BUSHY. Madam, your majesty is too much sad:
You promis'd, when you parted with the king,
To lay aside life-harming heaviness,
And entertain a cheerful disposition.

QUEEN. To please the king I did; to please myself

SCENE II | Scene V Pope. — *Windsor Castle* Clar. 3. **life-harming** Q_1 | selfe-harming F_1F_2.

292. **Imp out**: repair by grafting. A term from falconry. When wing-feathers of a bird were lost or broken, new feathers were artificially inserted, to improve the flight.

293. **broking pawn**: the hands of pawnbrokers.

296. **in post**: posthaste. — **Ravenspurgh**. A seaport at the mouth of the Humber.

297. **faint**: become faint-hearted. Cf. Bacon, *Essays*, Of Atheism: "Atheists will ever be talking of that their opinion, as if they fainted in it within themselves."

5–13. "Mark in this scene Shakespeare's gentleness in touching the tender superstitions, the *terræ incognitæ* of presentiments, in the human mind; and how sharp a line of distinction he commonly draws

II 2. Queen apprehensive and sad; Richard gone to Ireland; earls and nobles still deserting him; Duke of York, as regent, strug-

I cannot do it: yet I know no cause
Why I should welcome such a guest as grief,
Save bidding farewell to so sweet a guest
As my sweet Richard: yet again, methinks,
Some unborn sorrow, ripe in fortune's womb,
Is coming towards me, and my inward soul
With nothing trembles, at something it grieves,
More than with parting from my lord the king.

BUSHY. Each substance of a grief hath twenty shadows,
Which shows like grief itself, but is not so:
For sorrow's eye, glazed with blinding tears,
Divides one thing entire to many objects,
Like perspectives, which rightly gaz'd upon
Show nothing but confusion, eyed awry,
Distinguish form: so your sweet majesty,
Looking awry upon your lord's departure,
Find shapes of grief more than himself to wail,
Which, look'd on as it is, is nought but shadows

between these obscure forecastings of general experience in each individual and the vulgar errors of mere tradition. Indeed, it may be taken once for all as the truth, that Shakespeare, in the absolute universality of his genius, always reverences whatever arises out of our moral nature; he never profanes his Muse with a contemptuous reasoning away of the genuine and general, however unaccountable, feelings of mankind." — Coleridge.

14–15. shadows, Which shows. The relative with a plural antecedent frequently takes a singular verb. See Abbott, § 247.

18–20. perspectives . . . Distinguish form. A 'perspective' was a picture so divided and arranged as to produce confusion when viewed directly from in front, but perfect when looked at from the proper angle. The picture might present different effects from different angles, as is sometimes done in modern signs. Cf. *Henry V*, V, ii, 347–348; *Twelfth Night*, V, i, 223–224.

Of what it is not. Then, thrice-gracious queen,
More than your lord's departure weep not: more 's not seen;
Or if it be, 't is with false sorrow's eye,
Which for things true weeps things imaginary.

QUEEN. It may be so; but yet my inward soul
Persuades me it is otherwise: howe'er it be,
I cannot but be sad; so heavy sad,
As, though on thinking on no thought I think,
Makes me with heavy nothing faint and shrink.

BUSHY. 'T is nothing but conceit, my gracious lady.

QUEEN. 'T is nothing less: conceit is still deriv'd
From some forefather grief; mine is not so,
For nothing hath begot my something grief;
Or something hath the nothing that I grieve:
'T is in reversion that I do possess,
But what it is, that is not yet known; what
I cannot name; 't is nameless woe, I wot.

Enter GREEN

GREEN. God save your majesty! and well met, gentlemen:
I hope the king is not yet shipp'd for Ireland.

27. **weeps** | weepes Q_1 | weepe F_1 | weep F_2 | weep F_3F_4.

41. Scene VI Pope. — **God** Q_1 | Heauen Ff.

33. **conceit**: imagination, fancy. Cf. III, ii, 166.

34. **'T is nothing less**: it is anything but (conceit). — **still**: always. Cf. I, i, 22, and see note.

38. Only time will reveal it. For 'reversion' see I, iv, 35. This passage is made dark by elaborate verbal play. The meaning seems to be, that either nothing has caused her grief, or else there really is somewhat in the nothing that she grieves about. And she 'possesses' her grief in *reversion*, as something which, though really hers, she has no right to claim till the coming of the event that is to cause it.

QUEEN. Why hop'st thou so? 't is better hope he is,
For his designs crave haste, his haste good hope;
Then wherefore dost thou hope he is not shipp'd?

GREEN. That he, our hope, might have retir'd his power,
And driven into despair an enemy's hope,
Who strongly hath set footing in this land:
The banish'd Bolingbroke repeals himself,
And with uplifted arms is safe arriv'd
At Ravenspurgh.

QUEEN. Now God in heaven forbid!

GREEN. Ah, madam, 't is too true: and that is worse,
The Lord Northumberland, his son young Henry Percy,
The Lords of Ross, Beaumond, and Willoughby,
With all their powerful friends, are fled to him.

BUSHY. Why have you not proclaim'd Northumberland
And all the rest revolted faction traitors?

GREEN. We have: whereupon the Earl of Worcester
Hath broke his staff, resign'd his stewardship,
And all the household servants fled with him
To Bolingbroke.

QUEEN. So, Green, thou art the midwife to my woe,
And Bolingbroke my sorrow's dismal heir:
Now hath my soul brought forth her prodigy,
And I, a gasping new-deliver'd mother,
Have woe to woe, sorrow to sorrow join'd.

52. **Ah** Q_1 | O Ff. F1F2 | the rest of that F3F4.
57. **all the rest** Q_1 | the rest of the 62. **to my** Q_1 | of my Ff.

46. **retir'd**: withdrawn.—**power**: force, army. Cf. *Coriolanus*, I, ii, 9.
49. **repeals**: recalls (from exile). Cf. IV, i, 85; *Coriolanus*, V, v, 5.
58. **Earl of Worcester.** Thomas Percy, brother to Northumberland.
59. **staff**: the official badge (as Lord High Steward).

BUSHY. Despair not, madam.
QUEEN. Who shall hinder me?
I will despair, and be at enmity
With cozening hope: he is a flatterer,
A parasite, a keeper back of death,
Who gently would dissolve the bands of life,
Which false hope lingers in extremity.

Enter YORK

GREEN. Here comes the Duke of York.
QUEEN. With signs of war about his aged neck,
O, full of careful business are his looks!
Uncle, for God's sake speak comfortable words.
YORK. Should I do so, I should belie my thoughts:
Comfort 's in heaven; and we are on the earth,
Where nothing lives but crosses, cares, and grief.
Your husband, he is gone to save far off,
Whilst others come to make him lose at home:
Here am I left to underprop his land,
Who, weak with age, cannot support myself:
Now comes the sick hour that his surfeit made;
Now shall he try his friends that flatter'd him.

72. **hope lingers** Q1 | hopes linger Ff.
73. Scene VII Pope.
76. **God's** Q1 | heauens F1.
77. **Should . . : thoughts** Q1 | Ff omit.

72. Which false hope causes to linger in extreme distress. For this causative sense of 'linger' cf. *A Midsummer Night's Dream*, I, i, 4. See Abbott, § 291.

75. **careful**: full of care, anxious. The original meaning.

76. **comfortable**: comforting. Such adjectives were originally active as well as passive; for example, 'capable,' 'durable.' Most of them are now obsolete or used only passively, such as 'credible,' 'flexible.'

Enter a Servant

SERVANT. My lord, your son was gone before I came.
YORK. He was? why, so! go all which way it will!
The nobles they are fled, the commons they are cold,
And will, I fear, revolt on Hereford's side.
Sirrah, get thee to Plashy, to my sister Gloucester;
Bid her send me presently a thousand pound:
Hold, take my ring.
SERVANT. My lord, I had forgot to tell your lordship,
To-day, as I came by, I called there:
But I shall grieve you to report the rest.
YORK. What is 't, knave?
SERVANT. An hour before I came, the duchess died.
YORK. God for his mercy! what a tide of woes
Comes rushing on this woeful land at once!
I know not what to do: I would to God,
(So my untruth had not provoked him to it)
The king had cut off my head with my brother's.
What, are there no posts dispatch'd for Ireland?
How shall we do for money for these wars?
Come, sister (cousin, I would say), pray, pardon me.
Go, fellow, get thee home, provide some carts,
And bring away the armour that is there. [*Exit* Servant]

94. **as I came by,** I Q1 | I came came by and Ff.
98, 100. **God** Q1 | Heauen Ff.
99. **Comes** Q1 | Come Ff.
103. **no** Q1 | Ff omit.
107. [*Exit . . .*] Capell.

92. **ring.** Which the duchess would recognize as York's.
101. **So my untruth**: provided no disloyalty of mine.
105. **sister.** "This is one of Shakespeare's touches of nature. York is talking to the queen, his cousin, but the recent death of his sister is uppermost in his mind." — Steevens.

Gentlemen, will you go muster men?
If I know how or which way to order these affairs
Thus disorderly thrust into my hands,
Never believe me! Both are my kinsmen:
Th' one is my sovereign, whom both my oath
And duty bids defend; th' other, again,
Is my kinsman, whom the king hath wrong'd,
Whom conscience, and my kindred bids to right.
Well, somewhat we must do. Come, cousin, I 'll
Dispose of you:
Gentlemen, go muster up your men,
And meet me presently at Berkeley.
I should to Plashy too;
But time will not permit: all is uneven,
And every thing is left at six and seven.

[*Exeunt* YORK *and* QUEEN]

108. **go** Q1 | Ff omit.
110. **disorderly thrust** Q1Ff | thrust disorderly Steevens Globe.
112. **Th' one** Ff | Tone Q1.
119. **Berkeley** | Barkly Q1 | Barkley castle F1F2.

122. **at six and seven**: in confusion. "There is," says Coleridge, "scarcely any thing in Shakespeare in its degree more admirably drawn than York's character; his religious loyalty struggling with a deep grief and indignation at the king's follies; his adherence to his word and faith, once given in spite of all, even the most natural, feelings. You see in him the weakness of old age, and the overwhelmingness of circumstances, for a time surmounting his sense of duty, — the junction of both exhibited in his boldness in words and feebleness in immediate act; and then again his effort to retrieve himself in abstract loyalty, even at the heavy price of the loss of his son. This species of accidental and adventitious weakness is brought into parallel with Richard's continually increasing energy of thought, and as constantly diminishing power of acting; — and thus it is Richard that breathes a harmony and a relation into all the characters of the play."

BUSHY. The wind sits fair for news to go to Ireland,
But none returns. For us to levy power
Proportionable to the enemy
Is all unpossible.

GREEN. Besides, our nearness to the king in love
Is near the hate of those love not the king.

BAGOT. And that 's the wavering commons: for their love
Lies in their purses; and whoso empties them,
By so much fills their hearts with deadly hate.

BUSHY. Wherein the king stands generally condemn'd.

BAGOT. If judgment lie in them, then so do we,
Because we ever have been near the king.

GREEN. Well, I will for refuge straight to Bristol castle:
The Earl of Wiltshire is already there.

BUSHY. Thither will I with you; for little office
Will the hateful commons perform for us,
Except like curs to tear us all to pieces.
Will you go along with us?

BAGOT. No; I will to Ireland to his majesty.
Farewell: if heart's presages be not vain,
We three here part that ne'er shall meet again.

BUSHY. That 's as York thrives to beat back Bolingbroke.

GREEN. Alas, poor duke! the task he undertakes
Is numbering sands, and drinking oceans dry:
Where one on his side fights, thousands will fly.
Farewell at once, for once, for all, and ever.

BUSHY. Well, we may meet again.

BAGOT. I fear me, never.

[*Exeunt*]

126. **unpossible** Q1 | impossible Ff.
134. **ever have been** Q1 | haue been euer Ff.
138. **Will . . . commons** Q1Ff | The hateful commons will Pope Globe.
139. **to pieces** Q1 | in pieces Ff.

SCENE III. *Wilds in Gloucestershire*

Enter BOLINGBROKE *and* NORTHUMBERLAND, *with Forces*

BOLINGBROKE. How far is it, my lord, to Berkeley now?
NORTHUMBERLAND. Believe me, noble lord,
I am a stranger here in Gloucestershire:
These high wild hills and rough uneven ways
Draws out our miles, and makes them wearisome;
And yet your fair discourse hath been as sugar,
Making the hard way sweet and delectable:
But I bethink me what a weary way
From Ravenspurgh to Cotswold will be found
In Ross and Willoughby, wanting your company,
Which, I protest, hath very much beguil'd
The tediousness and process of my travel:
But theirs is sweet'ned with the hope to have
The present benefit which I possess;
And hope to joy is little less in joy
Than hope enjoy'd: by this the weary lords
Shall make their way seem short, as mine hath done
By sight of what I have, your noble company.
BOLINGBROKE. Of much less value is my company
Than your good words. But who comes here?

SCENE III | Scene IX Pope. — *Wilds* . . . Capell.
6. **your** Q_1 | our Ff.
9. **Cotswold** Hanmer | Cotshall Q_1 | Coltshold Ff.
14. **which** Q_1 | that Ff.

5. **Draws . . . makes.** For the grammatical construction, see Abbott, §§ 332–333.

9. **Cotswold**: Cotswold downs. A range of hills in Gloucestershire, south of Stratford, noted as a hunting ground.

15. **joy**: enjoy. Cf. V, iii, 95; vi, 26.

II 3, Bolingbroke arrives; Duke of York, Regent, his uncle, meet him, rebukes him but hearing his grievances, decides that "next

Enter HENRY PERCY

NORTHUMBERLAND. It is my son, young Harry Percy,
Sent from my brother Worcester, whencesoever.
Harry, how fares your uncle?

PERCY. I had thought, my lord, to have learn'd his health of you.

NORTHUMBERLAND. Why, is he not with the queen?

PERCY. No, my good lord; he hath forsook the court,
Broken his staff of office, and dispers'd
The household of the king.

NORTHUMBERLAND. What was his reason?
He was not so resolv'd when last we spake together.

PERCY. Because your lordship was proclaimed traitor.
But he, my lord, is gone to Ravenspurgh,
To offer service to the Duke of Hereford,
And sent me over by Berkeley, to discover
What power the Duke of York had levied there;
Then with directions to repair to Ravenspurgh.

NORTHUMBERLAND. Have you forgot the Duke of Hereford, boy?

PERCY. No, my good lord, for that is not forgot
Which ne'er I did remember: to my knowledge,
I never in my life did look on him.

NORTHUMBERLAND. Then learn to know him now; this is the duke.

PERCY. My gracious lord, I tender you my service,
Such as it is, being tender, raw, and young;
Which elder days shall ripen and confirm
To more approved service and desert.

29. last we Q1 | we last Ff. 35. directions Q1 | direction Ff.

BOLINGBROKE. I thank thee, gentle Percy; and be sure
I count myself in nothing else so happy
As in a soul rememb'ring my good friends;
And, as my fortune ripens with thy love,
It shall be still thy true love's recompense:
My heart this covenant makes, my hand thus seals it.
NORTHUMBERLAND. How far is it to Berkeley? and what stir
Keeps good old York there with his men of war?
PERCY. There stands the castle, by yon tuft of trees,
Mann'd with three hundred men, as I have heard;
And in it are the Lords of York, Berkeley, and Seymour;
None else of name and noble estimate.

Enter ROSS *and* WILLOUGHBY

NORTHUMBERLAND. Here come the Lords of Ross and Willoughby,
Bloody with spurring, fiery-red with haste.
BOLINGBROKE. Welcome, my lords. I wot your love pursues
A banish'd traitor: all my treasury
Is yet but unfelt thanks, which more enrich'd
Shall be your love, and labour's recompense.
ROSS. Your presence makes us rich, most noble lord.
WILLOUGHBY. And far surmounts our labour to attain it.
BOLINGBROKE. Evermore thanks, th' exchequer of the poor,
Which till my infant fortune comes to years,
Stands for my bounty. But who comes here?

53. **yon** Q1 | yond Ff.

45–50. Hotspur recalls these words after his turning against Henry. Cf. *1 Henry IV*, I, iii, 250–255.

Enter BERKELEY

NORTHUMBERLAND. It is my Lord of Berkeley, as I guess.
BERKELEY. My Lord of Hereford, my message is to you.
BOLINGBROKE. My lord, my answer is — 'to Lancaster';
And I am come to seek that name in England;
And I must find that title in your tongue,
Before I make reply to aught you say.
BERKELEY. Mistake me not, my lord; 't is not my meaning
To raze one title of your honour out:
To you, my lord, I come (what lord you will)
From the most gracious regent of this land,
The Duke of York, to know what pricks you on
To take advantage of the absent time,
And fright our native peace with self-borne arms.

Enter YORK *attended*

BOLINGBROKE. I shall not need transport my words by you:
Here comes his grace in person.
My noble uncle! [*Kneels*]

70. **is — 'to** Malone | is to Q_1Ff.
72. **tongue** Q_1F_1 | towne F_2 | town F_3F_4.
73. **aught** $F_1F_2F_3$ | ought Q_1F_4.
77. **gracious regent of** | gratious regent of Q_1 | glorious of Ff.
80. **self-borne** | selfeborne Q_1Q_2 | selfe-borne F_1F_2 | self-born F_3F_4.
81. Scene X Pope. — *Enter* YORK *attended* Capell | Enter Yorke Ff | Q_1 omits.
82. [*Kneels*] Capell | Q_1Ff omit.

70. My answer is, 'Your message is to Lancaster.' Bolingbroke is now no more merely Hereford but Duke of Lancaster and means to be so addressed. Cf. lines 71–73.

79. **the absent time**: the time of absence (of the king).

80. **self-borne arms**: arms borne in your own cause. In earlier editions of Hudson's Shakespeare, 'self-born' was the reading adopted with the interpretation 'arms (or armed men) that peace has herself brought forth and bred.'

YORK. Show me thy humble heart, and not thy knee,
Whose duty is deceiveable and false.
BOLINGBROKE. My gracious uncle!
YORK. Tut, tut!
Grace me no grace, nor uncle me no uncle:
I am no traitor's uncle; and that word 'grace'
In an ungracious mouth is but profane.
Why have those banish'd and forbidden legs
Dar'd once to touch a dust of England's ground?
But then more 'why?' why have they dar'd to march
So many miles upon her peaceful bosom,
Frighting her pale-fac'd villages with war
And ostentation of despised arms?
Com'st thou because th' anointed king is hence?
Why, foolish boy, the king is left behind,
And in my loyal bosom lies his power.
Were I but now the lord of such hot youth
As when brave Gaunt, thy father, and myself
Rescued the Black Prince, that young Mars of men,
From forth the ranks of many thousand French,
O, then how quickly should this arm of mine,
Now prisoner to the palsy, chastise thee
And minister correction to thy fault!

90. **those** Q_1 | these Ff.
92. **But . . . 'why'** | But . . . why Q_1 | But more then why $F_1F_2F_3$ | But more then, why F_4.
99. **the lord** Ff | lord Q_1.
100. **myself** | thy self F_3F_4.

84. **deceiveable**: deceiving. Cf. 'comfortable,' II, ii, 76, and see note.
91. **a dust**: a particle of dust.
94. **pale-fac'd**. Proleptic. Cf. 'waxen,' I, iii, 75, and see note.
95. **despised**: contemptible, despicable. Among emendations suggested by editors are 'despiteful,' 'disposed,' 'deposed.'
100–102. No historical basis for this has been found.

BOLINGBROKE. My gracious uncle, let me know my fault:
On what condition stands it and wherein?
YORK. Even in condition of the worst degree,
In gross rebellion and detested treason:
Thou art a banish'd man, and here art come
Before the expiration of thy time,
In braving arms against thy sovereign.
BOLINGBROKE. As I was banish'd, I was banish'd Hereford;
But as I come, I come for Lancaster.
And, noble uncle, I beseech your grace
Look on my wrongs with an indifferent eye:
You are my father, for methinks in you
I see old Gaunt alive; O, then, my father,
Will you permit that I shall stand condemn'd
A wandering vagabond? my rights and royalties
Pluck'd from my arms perforce, and given away
To upstart unthrifts? Wherefore was I born?
If that my cousin king be king of England,
It must be granted I am Duke of Lancaster.
You have a son, Aumerle, my noble cousin;
Had you first died, and he been thus trod down,
He should have found his uncle Gaunt a father,
To rouse his wrongs and chase them to the bay.

125. **cousin** Q_1 | kinsman Ff.

109. **detested**: detestable. See note, II, i, 268. Cf. *King Lear*, I, iv, 284.

112, 143. **braving**: defiant (with the notion of bravado).

116. **indifferent**: impartial.

128. From the language of the chase. — **rouse**: start (the game) from the lair. — **wrongs**: wrongers. The abstract has more point than the concrete. — **to the bay**: to close quarters, where the animal turns on his pursuers.

I am denied to sue my livery here,
And yet my letters-patents give me leave:
My father's goods are all distrain'd and sold;
And these and all are all amiss employ'd.
What would you have me do? I am a subject,
And I challenge law: attorneys are denied me;
And therefore personally I lay my claim
To my inheritance of free descent.

NORTHUMBERLAND. The noble duke hath been too much abus'd.

ROSS. It stands your grace upon to do him right.

WILLOUGHBY. Base men by his endowments are made great.

YORK. My lords of England, let me tell you this:
I have had feeling of my cousin's wrongs
And labour'd all I could to do him right;
But in this kind to come, in braving arms,
Be his own carver and cut out his way,
To find out right with wrong, it may not be;
And you that do abet him in this kind
Cherish rebellion and are rebels all.

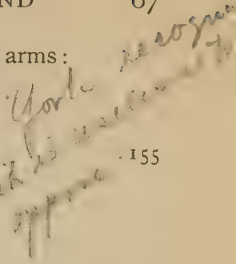
NORTHUMBERLAND. The noble duke hath sworn his coming is
But for his own; and for the right of that
We all have strongly sworn to give him aid,
And let him ne'er see joy that breaks that oath!

134. **And I** Q1 | And Ff. 145. **wrong** Q1 | wrongs Ff.

129–130. Cf. II, i, 202–204, and see notes.

131. **distrain'd**: seized (as a pledge or indemnification). A legal term.

138. **stands . . . upon**: is incumbent on, it behooves. Cf. *Hamlet* V, ii, 63.



YORK. Well, well, I see the issue of these arms:
I cannot mend it, I must needs confess,
Because my power is weak and all ill left;
But if I could, by Him that gave me life,
I would attach you all and make you stoop
Unto the sovereign mercy of the king;
But since I cannot, be it known to you
I do remain as neuter. So, fare you well;
Unless you please to enter in the castle
And there repose you for this night.

BOLINGBROKE. An offer, uncle, that we will accept;
But we must win your grace to go with us
To Bristol castle, which they say is held
By Bushy, Bagot, and their complices,
The caterpillars of the commonwealth,
Which I have sworn to weed and pluck away.

YORK. It may be I will go with you: but yet I 'll pause;
For I am loath to break our country's laws:
Nor friends nor foes, to me welcome you are:
Things past redress are now with me past care. [*Exeunt*]

158. to Ff | unto Q1. 164. Bristol | Bristow Q1Ff.

154. **all ill left**: everything left in an inadequate condition.

156. **attach**: arrest. A legal term. See Murray.

160. **in**: into. 'In' originally meant 'in,' when used with the dative, and 'into' when used with the accusative. Remnants of 'in' meaning 'into' still exist in such phrases as 'cut in two,' 'fall in love.'

165. **complices**: accomplices. So in III, i, 43. In *2 Henry IV*, I, i, 163, the word means 'associate,' 'comrade.' 'Accomplice' occurs but once in Shakespeare (*1 Henry VI*, V, ii, 9), and in a good sense.

170. "York will be neutral and 'welcome' the new-comers, provided they meet him on the same terms, 'nor friends, nor foes.' The previous and following lines indicate his motives." — Herford.

Scene IV. *A camp in Wales*

Enter Salisbury *and a* Welsh Captain

Captain. My Lord of Salisbury, we have stay'd ten days,
And hardly kept our countrymen together,
And yet we hear no tidings from the king;
Therefore we will disperse ourselves: farewell.

Salisbury. Stay yet another day, thou trusty Welshman:
The king reposeth all his confidence in thee.

Captain. 'T is thought the king is dead; we will not stay:
The bay-trees in our country are all wither'd,
And meteors fright the fixed stars of heaven;
The pale-fac'd moon looks bloody on the earth,
And lean-look'd prophets whisper fearful change;
Rich men look sad, and ruffians dance and leap,
The one in fear to lose what they enjoy,
The other to enjoy by rage and war:

Scene IV | Scene XI Pope. — *A Camp in Wales* Capell.
8. are all $Q_1F_8F_4$ | all are F_1F_2.
9. And | The Q_5.

1. *Enter* Salisbury. The Earl of Salisbury as John (de) Montacute accompanied Bolingbroke on his crusade in 1390. He acted as Lord Marshal (I, i, 204) at Coventry, in place of the hereditary official, the Duke of Norfolk; was captured at Cirencester (V, vi), beheaded, and his head put on London Bridge.

8. The following passage from Holinshed is in the second edition only (1586), and is one of the bits of evidence that this was the edition used by Shakespeare: "In this yeare, in a maner, throughout all the realme of England, old baie trees withered, and afterwards, contrarie to all men's thinking, grew greene againe, — a strange sight, and supposed to import some unknowne event."

9. Meteors are among the portents that precede Cæsar's death. Cf. *Julius Cæsar*, II, i, 44; *Hamlet*, I, i, 113–125.

These signs forerun the death or fall of kings.
Farewell: our countrymen are gone and fled,
As well assur'd Richard their king is dead. [*Exit*]

SALISBURY. Ah, Richard, with the eyes of heavy mind
I see thy glory like a shooting star
Fall to the base earth from the firmament!
Thy sun sets weeping in the lowly west,
Witnessing storms to come, woe, and unrest:
Thy friends are fled to wait upon thy foes,
And crossly to thy good all fortune goes. [*Exit*]

15. **or fall** Q_1 | Ff omit. 18. **with the** Q_1 | with Ff.

III, 1 Bolingbroke has Bushy & Green put to death for their aid in despoiling his father's property for Richard; Bolingbroke sent to message to Queen Isabel.

ACT III

SCENE I. *Bristol. Before the castle*

Enter BOLINGBROKE, YORK, NORTHUMBERLAND, ROSS, PERCY, WILLOUGHBY, *with* BUSHY *and* GREEN, *prisoners*

BOLINGBROKE. Bring forth these men:
Bushy and Green, I will not vex your souls
(Since presently your souls must part your bodies)
With too much urging your pernicious lives,
For 't were no charity; yet, to wash your blood
From off my hands, here in the view of men
I will unfold some causes of your deaths.
You have misled a prince, a royal king,
A happy gentleman in blood and lineaments,
By you unhappied and disfigur'd clean:
You have in manner with your sinful hours
Made a divorce betwixt his queen and him,
Broke the possession of a royal bed,
And stain'd the beauty of a fair queen's cheeks
With tears drawn from her eyes by your foul wrongs.

Bristol . . . castle Capell. 15. **by your** Q_1 | with your Ff.

3. part: depart. Shakespeare uses these words interchangeably.
9. A happy gentleman in: a gentleman happy in. Cf. III, ii, 8.
10. clean: entirely, utterly. Cf. *Julius Cæsar*, I, iii, 35; *Psalms*, lxxvii, 8.
11. in manner: in a manner, so to speak.
11–15. This charge has no historical basis.

Myself, a prince by fortune of my birth,
Near to the king in blood, and near in love
Till you did make him misinterpret me,
Have stoop'd my neck under your injuries,
And sigh'd my English breath in foreign clouds,
Eating the bitter bread of banishment;
Whilst you have fed upon my signiories,
Dispark'd my parks and fell'd my forest woods,
From my own windows torn my household coat,
Raz'd out my imprese, leaving me no sign,
Save men's opinions and my living blood,
To show the world I am a gentleman.
This and much more, much more than twice all this,
Condemns you to the death. See them delivered over
To execution and the hand of death.

BUSHY. More welcome is the stroke of death to me
Than Bolingbroke to England. Lords, farewell.

GREEN. My comfort is, that heaven will take our souls
And plague injustice with the pains of hell.

BOLINGBROKE. My Lord Northumberland, see them dispatch'd.

[*Exeunt* NORTHUMBERLAND *and others, with the prisoners*]
Uncle, you say the queen is at your house;

22. **Whilst** Q_1 | While Ff.
24. **From my** Q_1 | From mine Ff.
32. **Lords, farewell** Q_1 | Ff omit.
35. [*Exeunt . . . prisoners*] Capell.

22. **signiories**: manors, lordships. Also spelled 'seigniories,' 'signories.'
24. **household coat**: coat of arms blasoned in the stained glass.
25. **imprese**: crest, heraldic device with motto.
36. **house**. York's house was north of London, not far from St. Albans.

For God's sake, fairly let her be entreated:
Tell her I send to her my kind commends;
Take special care my greetings be deliver'd.

YORK. A gentleman of mine I have dispatch'd
With letters of your love to her at large.

BOLINGBROKE. Thanks, gentle uncle: come, lords, away,
To fight with Glendower and his complices;
Awhile to work, and after holiday. [*Exeunt*]

SCENE II. *The coast of Wales. A castle in view*

Drums: flourish and colours. Enter KING RICHARD, *the* BISHOP OF CARLISLE, AUMERLE, *and* Soldiers

KING RICHARD. Barkloughly castle call they this at hand?

AUMERLE. Yea, my lord. How brooks your grace the air,
After your late tossing on the breaking seas?

KING RICHARD. Needs must I like it well: I weep for joy
To stand upon my kingdom once again.
Dear earth, I do salute thee with my hand,
Though rebels wound thee with their horses' hoofs:

The coast . . . view Capell. 37. God's Q1 | Heauens Ff.

37. **entreated**: treated. Cf. *Matthew*, xxii, 6.

41. **at large**: in detail. Frequently so. Cf. V, vi, 10.

1. **Barkloughly**. "They landed neere the Castell of Barclowlie." — Holinshed. 'Barclowlie' was a scribal or typographical mistake for 'Hertlowle' or 'Hertlow,' an Anglicized form of 'Harddlech' (Harlech).

2. **brooks**: likes. The common meaning is 'suffer,' 'tolerate.'

4–6. "Shakespeare has carefully shown [in Richard] an intense love of his country, well knowing how that feeling would, in pure historic drama, redeem him in the hearts of the audience."—Coleridge.

II. 2. Richard, on coast of Wales, learns of Bolingbroke's successes; bewails his misfortunes, and wonders "Is this Barkloughly Castle? there I'll pine away"

As a long-parted mother with her child
Plays fondly with her tears and smiles in meeting,
So, weeping, smiling, greet I thee, my earth,
And do thee favours with my royal hands.
Feed not thy sovereign's foe, my gentle earth,
Nor with thy sweets comfort his ravenous sense;
But let thy spiders, that suck up thy venom,
And heavy-gaited toads lie in their way,
Doing annoyance to the treacherous feet
Which with usurping steps do trample thee:
Yield stinging nettles to mine enemies;
And when they from thy bosom pluck a flower,
Guard it, I pray thee, with a lurking adder,
Whose double tongue may with a mortal touch
Throw death upon thy sovereign's enemies.
Mock not my senseless conjuration, lords:

11. favours Q1 | favour Ff.

8. **a long-parted mother**: a mother long parted. Cf. III, i, 9. "Richard has a fine feeling for 'situations.' Without any making real to himself what God or what death is, he can put himself, if need be, in the appropriate attitude towards God and towards death. Instead of comprehending things as they are, and achieving heroic deeds, he satiates his heart with the grace, the tenderness, the beauty, or the pathos of situations. Life is to Richard a show, a succession of images; and to put himself into accord with the æsthetic requirements of his position is Richard's first necessity. He is equal to playing any part gracefully, which he is called upon by circumstances to enact. But, when he has exhausted the æsthetic satisfaction to be derived from the situations of his life, he is left with nothing further to do." — Dowden.

21. **mortal**: deadly. Cf. *Coriolanus*, II, iii, 115; *Richard III*, I, ii, 146.

23. Mock not my adjuration as senseless. Or 'senseless' may mean 'unperceived,' 'addressed to deaf ears.'

This earth shall have a feeling, and these stones
Prove armed soldiers, ere her native king
Shall falter under foul rebellion's arms.

CARLISLE. Fear not, my lord; that Power that made you king
Hath power to keep you king in spite of all:
The means that heavens yield must be embrac'd,
And not neglected; else, if heaven would,
And we will not, heaven's offer we refuse,
The proffer'd means of succour and redress.

AUMERLE. He means, my lord, that we are too remiss;
Whilst Bolingbroke, through our security,
Grows strong and great in substance and in power.

KING RICHARD. Discomfortable cousin! know'st thou not
That when the searching eye of heaven is hid,
Behind the globe, that lights the lower world,
Then thieves and robbers range abroad unseen
In murders and in outrage, boldly here;
But when from under this terrestrial ball
He fires the proud tops of the eastern pines,
And darts his light through every guilty hole,
Then murders, treasons, and detested sins

29-32. **The means . . . redress** Q1 | Ff omit.
29. **heavens yield** Q1 | heaven yields Pope.
30. **neglected; else, if** Pope | neglected. Else Q1.
32. **succour** Pope | succors Q1.
35. **power** Q1 | friends Ff.
40. **boldly** Dyce | bouldy Q1 | bloody Ff.
43. **light** Q1 | lightning Ff.

34. **security**: overconfidence. Cf. 'securely,' II, i, 266, and see note.

36. **Discomfortable.** Cf. 'comfortable,' II, ii, 76, and see note.

38. **that.** The antecedent is 'the searching eye of heaven.' See Abbott, §§ 218, 262, 263.

(The cloak of night being pluck'd from off their backs)
Stand bare and naked, trembling at themselves?
So when this thief, this traitor, Bolingbroke,
Who all this while hath revell'd in the night,
Whilst we were wandering with the antipodes,
Shall see us rising in our throne, the east,
His treasons will sit blushing in his face,
Not able to endure the sight of day,
But self-affrighted tremble at his sin.
Not all the water in the rough rude sea
Can wash the balm from an anointed king;
The breath of worldly men cannot depose
The deputy elected by the Lord:
For every man that Bolingbroke hath press'd
To lift shrewd steel against our golden crown,
God for his Richard hath in heavenly pay
A glorious angel: then, if angels fight,
Weak men must fall, for heaven still guards the right.

Enter SALISBURY

Welcome, my lord: how far off lies your power?

SALISBURY. Nor near nor farther off, my gracious lord,
Than this weak arm: discomfort guides my tongue,
And bids me speak of nothing but despair.

49. **Whilst . . . antipodes** Q1 | Ff omits.
60. **God** Q1 | Heauen Ff.
63. Scene III Pope.

54. "Richard's most characteristic and complete expression of his sense of the 'divinity that hedges' a king." — Verity.

58. **press'd**: impressed, enlisted by force. Cf. *Coriolanus*, I, ii, 9.

59. **shrewd**: biting, sharp. Cf. 'shrewdly,' *Hamlet*, I, iv, 1.

64. **near**: nearer. 'Near' is properly the comparative of the Old English *néah*, 'nigh,' but came to be used as a positive.

One day (too late, I fear, my noble lord)
Hath clouded all thy happy days on earth:
O, call back yesterday, bid time return,
And thou shalt have twelve thousand fighting men!
To-day, to-day, unhappy day, too late,
O'erthrows thy joys, friends, fortune, and thy state;
For all the Welshmen, hearing thou wert dead,
Are gone to Bolingbroke, dispers'd, and fled.

AUMERLE. Comfort, my liege: why looks your grace so pale?

KING RICHARD. But now the blood of twenty thousand men
Did triumph in my face, and they are fled;
And, till so much blood thither come again,
Have I not reason to look pale and dead?
All souls that will be safe fly from my side,
For time hath set a blot upon my pride.

AUMERLE. Comfort, my liege; remember who you are.

KING RICHARD. I had forgot myself: am I not king?
Awake, thou coward majesty! thou sleepest.
Is not the king's name twenty thousand names?
Arm, arm, my name! a puny subject strikes
At thy great glory. Look not to the ground,
Ye favourites of a king: are we not high?
High be our thoughts: I know my uncle York
Hath power enough to serve our turn. But who comes here?

67. **my noble lord** Ff | me noble Lord Q_1 | me, noble lord Camb.
84. **coward** Q_1 | sluggard Ff.
85. **twenty** Q_1 | fortie Ff.

70. **twelve thousand.** Holinshed says forty thousand.
76. **But now**: just now. — **twenty.** Used indefinitely to express a large number. Cf. II, ii, 14; IV, i, 38, 59.

Enter SCROOP

SCROOP. More help and happiness betide my liege
Than can my care-tun'd tongue deliver him!
KING RICHARD. Mine ear is open, and my heart prepar'd:
The worst is worldly loss thou canst unfold.
Say, is my kingdom lost? why, 't was my care,
And what loss is it to be rid of care?
Strives Bolingbroke to be as great as we?
Greater he shall not be; if he serve God,
We 'll serve Him too, and be his fellow so:
Revolt our subjects? that we cannot mend;
They break their faith to God as well as us:
Cry woe, destruction, ruin, loss, decay;
The worst is death, and death will have his day.
SCROOP. Glad am I that your highness is so arm'd
To bear the tidings of calamity:
Like an unseasonable stormy day,
Which makes the silver rivers drown their shores,
As if the world were all dissolv'd to tears,
So high above his limits, swells the rage
Of Bolingbroke, covering your fearful land
With hard bright steel, and hearts harder than steel:
White-beards have arm'd their thin and hairless scalps
Against thy majesty; boys with women's voices,

91. Scene IV Pope.
102. **loss, decay** Ff | and Decay Qq.
107. **makes** Q_1 | make Ff.
112. **White-beards** Q_1 | White Beares F_1F_2.
113. **boys** Q_1 | and boyes $Q_2F_1F_2$.

91. *Enter* SCROOP. Sir Stephen Scrope, a famous fighter, was the elder brother of the Earl of Wiltshire. He was one of the few that remained faithful to Richard II after his arrest.

92. **care-tun'd**: attuned to a sorrowful note.

Strive to speak big, and clap their female joints
In stiff unwieldy arms against thy crown;
Thy very beadsmen learn to bend their bows
Of double-fatal yew against thy state;
Yea, distaff-women manage rusty bills
Against thy seat: both young and old rebel,
And all goes worse than I have power to tell.

KING RICHARD. Too well, too well thou tell'st a tale so ill.
Where is the Earl of Wiltshire? where is Bagot?
What is become of Bushy? where is Green?
That they have let the dangerous enemy
Measure our confines with such peaceful steps?
If we prevail, their heads shall pay for it:
I warrant they have made peace with Bolingbroke.

SCROOP. Peace have they made with him indeed, my lord.

KING RICHARD. O, villains, vipers, damn'd without redemption!
Dogs easily won to fawn on any man!
Snakes, in my heart-blood warm'd, that sting my heart!
Three Judases, each one thrice worse than Judas!
Would they make peace? terrible hell make war
Upon their spotted souls for this offence!

116. **beadsmen**. A 'beadsman' was "a pensioner or almsman charged with the duty of praying for the souls of his benefactors."—Murray.

117. **double-fatal**: doubly fatal. Because, as Warburton has pointed out, the leaves of the yew are poisonous, and the word is employed for instruments of death.

118. **bills**. The 'bill' was a kind of halberd.

122. **where is Bagot?** Bagot had fled to Ireland to join Richard there (II, ii, 141).

123–124. Here four favorites are named; in lines 132, 141, only three are referred to.

128. **Peace**. A grim play on words. Cf. *Macbeth*, IV, iii, 178–179.

SCROOP. Sweet love, I see, changing his property,
Turns to the sourest and most deadly hate:
Again uncurse their souls; their peace is made
With heads, and not with hands: those whom you curse
Have felt the worst of death's destroying wound,
And lie full low, grav'd in the hollow ground.

AUMERLE. Is Bushy, Green, and the Earl of Wiltshire dead?

SCROOP. Ay, all of them at Bristol lost their heads.

AUMERLE. Where is the duke my father with his power?

KING RICHARD. No matter where; of comfort no man speak:
Let 's talk of graves, of worms and epitaphs;
Make dust our paper, and with rainy eyes
Write sorrow on the bosom of the earth.
Let 's choose executors and talk of wills:
And yet not so; for what can we bequeath
Save our deposed bodies to the ground?
Our lands, our lives, and all are Bolingbroke's,
And nothing can we call our own but death,
And that small model of the barren earth,
Which serves as paste and cover to our bones.
For God's sake, let us sit upon the ground,
And tell sad stories of the death of kings:
How some have been depos'd, some slain in war,

139. **wound** Q_1 | hand Ff. 155. **God's** Q_1 | Heauens Ff.
142. **Ay** | I Q_1 | Yea Ff.

135. **his**: its. — **property**: character, distinctive quality.

140. **grav'd**: entombed. Cf. *Timon of Athens*, IV, iii, 166.

143. Scroop's answer to this question is prevented until line 194, where it makes a climax.

153. **model**: "mould; something that envelopes closely."—Murray.

Some haunted by the ghosts they have depos'd,
Some poison'd by their wives, some sleeping kill'd,
All murder'd: for within the hollow crown
That rounds the mortal temples of a king,
Keeps Death his court, and there the antic sits,
Scoffing his state, and grinning at his pomp,
Allowing him a breath, a little scene,
To monarchize, be fear'd, and kill with looks,
Infusing him with self and vain conceit,
As if this flesh, which walls about our life,
Were brass impregnable; and humour'd thus,
Comes at the last, and with a little pin
Bores through his castle wall, and farewell king!
Cover your heads, and mock not flesh and blood
With solemn reverence: throw away respect,
Tradition, form, and ceremonious duty,
For you have but mistook me all this while:
I live with bread like you, feel want,
Taste grief, need friends: subjected thus,

162. **antic** | antick Pope | Antique Ff. 170. **wall** Q1 | walls Ff.

162–163. Cf. *1 Henry VI*, IV, vii, 18: "Thou antic death, which laugh'st us here to scorn." The image may have been suggested by an emblematic wood-cut in *Imagines Mortis*, a facsimile of which is given in Douce's *The Dance of Death*. Death is there represented taking off an emperor's crown, not keeping his court in it.

166. **self and vain conceit**: empty imaginings of himself.

168–169. **and humour'd thus, Comes**: and he (the king) having been humour'd thus, death comes.

175–176. As in the Quartos and Folios. Pope added 'like you' after 'want' and 'friends.'

176. **subjected**. With a double meaning: subjected to the needs spoken of, and subjected to Bolingbroke.

How can you say to me, I am a king?

CARLISLE. My lord, wise men ne'er sit and wail their woes,
But presently prevent the ways to wail.
To fear the foe, since fear oppresseth strength,
Gives in your weakness strength unto your foe,
And so your follies fight against yourself:
Fear, and be slain; no worse can come to fight,
And fight and die is death destroying death,
Where fearing dying pays death servile breath.

AUMERLE. My father hath a power: inquire of him,
And learn to make a body of a limb.

KING RICHARD. Thou chid'st me well: proud Bolingbroke, I come
To change blows with thee for our day of doom.
This ague fit of fear is over-blown;
An easy task it is to win our own.
Say, Scroop, where lies our uncle with his power?
Speak sweetly, man, although thy looks be sour.

SCROOP. Men judge by the complexion of the sky
The state and inclination of the day;
So may you by my dull and heavy eye:
My tongue hath but a heavier tale to say.
I play the torturer, by small and small

178. **sit and wail their woes** Q1 | wail their present woes Ff. 182. **And . . . yourself** Q1 | Ff omit.

179. **presently**: immediately. See note, I, iv, 52.

183. **to fight**: of fighting, if you fight. See Abbott, § 356.

184–185. To fight and die destroys by death the living death of the coward; to live in constant dread of death makes man its slave.

185. **Where**: whereas.

186. **of**: concerning, about. Often so. See Abbott, §§ 173, 174.

187. Turn my father's force into a complete army.

To lengthen out the worst that must be spoken:
Your uncle York is join'd with Bolingbroke,
And all your northern castles yielded up,
And all your southern gentlemen in arms
Upon his party.

KING RICHARD. Thou hast said enough.
[*To* AUMERLE] Beshrew thee, cousin, which didst lead me forth
Of that sweet way I was in to despair!
What say you now? What comfort have we now?
By heaven, I 'll hate him everlastingly
That bids me be of comfort any more.
Go to Flint castle: there I 'll pine away;
A king, woe's slave, shall kingly woe obey.
That power I have, discharge, and let 'em go
To ear the land that hath some hope to grow,
For I have none: let no man speak again
To alter this, for counsel is but vain.

AUMERLE. My liege, one word.

KING RICHARD. He does me double wrong
That wounds me with the flatteries of his tongue.
Discharge my followers: let them hence away
From Richard's night, to Bolingbroke's fair day. [*Exeunt*]

203. party Q_1 | Faction Ff. 204. [*To* AUMERLE] Theobald.

203. **Upon his party**: on his side. Cf. *Coriolanus*, I, i, 238.

204–205. Failing in the rôle of the heroic king, Richard now turns to that of the pathetic.

209. **Flint castle**. In Wales, on the river Dee, about twelve miles from Chester. Its ruins are still to be seen.

212. **ear**: plough, till. Cf. *1 Samuel*, VIII, 12. — **hath . . . grow**: is likely to prove productive.

SCENE III. *Wales. Before Flint castle*

Enter, with drum and colours, BOLINGBROKE, YORK, NORTHUMBERLAND, Attendants, *and forces*

BOLINGBROKE. So that by this intelligence we learn
The Welshmen are dispers'd, and Salisbury
Is gone to meet the king, who lately landed
With some few private friends upon this coast.

NORTHUMBERLAND. The news is very fair and good, my lord:
Richard not far from hence hath hid his head.

YORK. It would beseem the Lord Northumberland
To say 'King Richard': alack the heavy day,
When such a sacred king should hide his head!

NORTHUMBERLAND. Your grace mistakes: only to be brief,
Left I his title out.

YORK. The time hath been,
Would you have been so brief with him, he would
Have been so brief with you, to shorten you,
For taking so the head, your whole head's length.

BOLINGBROKE. Mistake not, uncle, further than you should.

YORK. Take not, good cousin, further than you should,
Lest you mistake the heavens are o'er our heads.

BOLINGBROKE. I know it, uncle, and oppose not myself
Against their will. But who comes here?

SCENE III | Scene V Pope. — *Wales . . . castle* Capell.
1. *Enter* . . . Attendants, *and forces* | Enter . . . Attendants Ff | Enter Bull, Yorke, North Q1.
13. **with you** Ff | Q1 omits.
17. **o'er our heads** | ouer our heads Q1 | ore your head Ff.

17. **mistake**: fail to understand that. Some editors follow Rowe's punctuation and insert a semicolon after 'mistake.'

Enter PERCY

Welcome, Harry: what, will not this castle yield?

PERCY. The castle royally is mann'd, my lord,
Against thy entrance.

BOLINGBROKE. Royally?
Why, it contains no king?

PERCY. Yes, my good lord,
It doth contain a king: King Richard lies
Within the limits of yon lime and stone;
And with him are the Lord Aumerle, Lord Salisbury,
Sir Stephen Scroop, besides a clergyman
Of holy reverence; who, I cannot learn.

NORTHUMBERLAND. O, belike it is the Bishop of Carlisle.

BOLINGBROKE. Noble lords,
Go to the rude ribs of that ancient castle;
Through brazen trumpet send the breath of parley
Into his ruin'd ears, and thus deliver:
Henry Bolingbroke
On both his knees doth kiss King Richard's hand,
And sends allegiance and true faith of heart
To his most royal person; hither come
Even at his feet to lay my arms and power,
Provided that my banishment repeal'd
And lands restor'd again be freely granted:
If not, I 'll use th' advantage of my power,
And lay the summer's dust with showers of blood
Rain'd from the wounds of slaughter'd Englishmen;
The which, how far off from the mind of Bolingbroke
It is, such crimson tempest should bedrench

27. are the Q1 | the Ff.

The fresh green lap of fair King Richard's land,
My stooping duty tenderly shall show:
Go signify as much, while here we march
Upon the grassy carpet of this plain;
Let 's march without the noise of threat'ning drum,
That from this castle's tatter'd battlements
Our fair appointments may be well perus'd.
Methinks King Richard and myself should meet
With no less terror than the elements
Of fire and water, when their thund'ring shock
At meeting tears the cloudy cheeks of heaven:
Be he the fire, I 'll be the yielding water;
The rage be his, whilst on the earth I rain
My waters; on the earth, and not on him:
March on, and mark King Richard how he looks.

Parle without, and answer within. Then a flourish. Enter on the walls, KING RICHARD, *the* BISHOP OF CARLISLE, AUMERLE, SCROOP, *and* SALISBURY

See, see, King Richard doth himself appear,
As doth the blushing discontented sun
From out the fiery portal of the east,

56. **shock** Q1 | smoake F1F2.
59. **whilst** Q1 | while Ff.
62. Scene VI Pope.

49. **Go signify.** For the punctuation see note, I, iii, 103.

52. **tatter'd.** Cf. *2 Henry IV*, Induction, 35: "this worm-eaten hold of ragged stone."

53. **appointments**: equipments. Cf. *Hamlet*, IV, iv, 16. — **perus'd**: surveyed, inspected.

62–67. The Quartos and Folios give this speech to Bolingbroke. Hanmer gave it to York, an arrangement followed in earlier editions of Hudson's Shakespeare.

When he perceives the envious clouds are bent
To dim his glory, and to stain the track
Of his bright passage to the occident.

YORK. Yet looks he like a king: behold, his eye,
As bright as is the eagle's, lightens forth
Controlling majesty: alack, alack, for woe,
That any harm should stain so fair a show!

KING RICHARD. [*To* NORTHUMBERLAND] We are amaz'd,
and thus long have we stood
To watch the fearful bending of thy knee,
Because we thought ourself thy lawful king:
And if we be, how dare thy joints forget
To pay their awful duty to our presence?
If we be not, show us the hand of God
That hath dismiss'd us from our stewardship;
For well we know, no hand of blood and bone
Can gripe the sacred handle of our sceptre,
Unless he do profane, steal, or usurp;
And though you think that all, as you have done,
Have torn their souls by turning them from us,
And we are barren and bereft of friends;
Yet know, my master, God omnipotent,
Is mustering in his clouds on our behalf
Armies of pestilence, and they shall strike
Your children, yet unborn and unbegot,
That lift your vassal hands against my head,
And threat the glory of my precious crown.
Tell Bolingbroke (for yond methinks he stands)

66. **track** Q_1 | tract Ff. Rowe.
72. [*To* NORTHUMBERLAND] 91. **stands** Q_1 | is Ff.

76. **awful**: full of awe, reverential. Cf. *2 Henry VI*, V, i, 98.

That every stride he makes upon my land
Is dangerous treason: he is come to open
The purple testament of bleeding war;
But ere the crown he looks for live in peace,
Ten thousand bloody crowns of mothers' sons
Shall ill become the flower of England's face,
Change the complexion of her maid-pale peace
To scarlet indignation, and bedew
Her pastures' grass with faithful English blood.

NORTHUMBERLAND. The king of heaven forbid our lord the king
Should so with civil and uncivil arms
Be rush'd upon! Thy thrice noble cousin,
Harry Bolingbroke, doth humbly kiss thy hand;
And by the honourable tomb he swears,
That stands upon your royal grandsire's bones;
And by the royalties of both your bloods,
Currents that spring from one most gracious head;
And by the buried hand of warlike Gaunt;
And by the worth and honour of himself,
Comprising all that may be sworn or said,
His coming hither hath no further scope
Than for his lineal royalties, and to beg
Enfranchisement immediate on his knees;

93. **open** Q_1 | ope Ff.

94. **testament**: will. A fine figure. Bolingbroke is to open the 'will' of war to see if a crown is left to him (line 95).

97. **the flower**: the bloom, the beauty. Cf. *Twelfth Night*, II, iv, 39–40.

105–106. **tomb . . . bones**. The tomb of Edward III, in Westminster Abbey.

114. **Enfranchisement**: restoration to his rights.

Which on thy royal party granted once,
His glittering arms he will commend to rust,
His barbed steeds to stables, and his heart
To faithful service of your majesty:
This swears he, as he is a prince, is just,
And, as I am a gentleman, I credit him.

KING RICHARD. Northumberland, say thus the king returns:
His noble cousin is right welcome hither;
And all the number of his fair demands
Shall be accomplish'd without contradiction:
With all the gracious utterance thou hast,
Speak to his gentle hearing kind commends.
We do debase ourselves, cousin, do we not, [*To* AUMERLE]
To look so poorly and to speak so fair?
Shall we call back Northumberland, and send
Defiance to the traitor, and so die?

AUMERLE. No, good my lord; let 's fight with gentle words,
Till time lend friends and friends their helpful swords.

KING RICHARD. O God, O God! that e'er this tongue of mine,
That laid the sentence of dread banishment
On yon proud man, should take it off again

127. **ourselves** Q_1 | our selfe F_1F_2. — [*To* AUMERLE] Rowe.

115. **party**: part. The two words were interchangeable. Cf. III, ii, 203.

116. **commend**: commit. — **to rust**. Cf. III, ii, 118.

117. **barbed**: caparisoned with a barb, or bard. A barb (corrupted from 'bard') was a protective covering for the breast and flanks of a war horse.

With words of sooth! O, that I were as great
As is my grief, or lesser than my name!
Or that I could forget what I have been!
Or not remember what I must be now!
Swell'st thou, proud heart? I 'll give thee scope to beat,
Since foes have scope to beat both thee and me.

AUMERLE. Northumberland comes back from Bolingbroke.

KING RICHARD. What must the king do now? must he submit?
The king shall do it: must he be depos'd?
The king shall be contented: must he lose
The name of king? o' God's name, let it go:
I 'll give my jewels for a set of beads,
My gorgeous palace for a hermitage,
My gay apparel for an almsman's gown,
My figur'd goblets for a dish of wood,
My sceptre for a palmer's walking-staff,
My subjects for a pair of carved saints,
And my large kingdom for a little grave,
A little little grave, an obscure grave;
Or I 'll be buried in the king's highway,
Some way of common trade, where subjects' feet

136. **sooth**: blandishment, flattery. The original meaning is 'truth,' 'verity.'

147. **set of beads**: rosary. 'Bead' originally meant 'a prayer.'

149. Holinshed emphasizes Richard's extravagance in the matter of dress.

151. **palmer's**. A 'palmer' was "one who bore a palm-branch in memory of having been to the Holy Land." — Skeat.

156. **common trade**: public thoroughfare. 'Trade' is identical etymologically with 'tread,' and an intermediate sense is 'path,' as in Surrey's translation of the *Æneid*, II, 587: "A postern with a blind wicket . . . A common trade to passe through Priames house."

May hourly trample on their sovereign's head;
For on my heart they tread now whilst I live;
And, buried once, why not upon my head?
Aumerle, thou weep'st, my tender-hearted cousin!
We 'll make foul weather with despised tears;
Our sighs and they shall lodge the summer corn,
And make a dearth in this revolting land:
Or shall we play the wantons with our woes,
And make some pretty match with shedding tears?
As thus, to drop them still upon one place,
Till they have fretted us a pair of graves
Within the earth; and, therein laid, — 'There lies
Two kinsmen digg'd their graves with weeping eyes.'
Would not this ill do well? Well, well, I see
I talk but idly, and you laugh at me.
Most mighty prince, my Lord Northumberland,
What says King Bolingbroke? will his majesty
Give Richard leave to live till Richard die?
You make a leg, and Bolingbroke says ay.

NORTHUMBERLAND. My lord, in the base court he doth attend
To speak with you: may it please you to come down?

162. **lodge**: beat down, lay flat. Cf. *Macbeth*, IV, i, 55.

168–169. **'There lies . . . eyes.'** An imaginary epitaph. — **lies.** The singular form before a plural noun was common after 'there' and 'here.' — **digg'd**: who digged.

172–175. These lines are keenly ironical.

175. **make a leg**: curtsy. A polite mode of assent. Cf. I, iv, 33.

176. **the base court**: the outer (often lower) court. From the French *basse cour*. "The interview between Richard and Northumberland has taken place on the sort of balcony that there was at the back of the stage of an Elizabethan theatre." — Verity.

KING RICHARD. Down, down I come, like glist'ring Phaethon,
Wanting the manage of unruly jades.
In the base court? Base court, where kings grow base,
To come at traitors' calls, and do them grace,
In the base court? Come down? down, court! down, king!
For night-owls shriek where mounting larks should sing.
[*Exeunt from above*]

BOLINGBROKE. What says his majesty?

NORTHUMBERLAND. Sorrow and grief of heart
Makes him speak fondly, like a frantic man:
Yet he is come.

Enter KING RICHARD *and his attendants below*

BOLINGBROKE. Stand all apart,
And show fair duty to his majesty. [*He kneels down*]
My gracious lord,—

KING RICHARD. Fair cousin, you debase your princely knee
To make the base earth proud with kissing it:
Me rather had my heart might feel your love

183. [*Exeunt . . . above*] Capell. 188. [*He kneels down*] Q1|Ff omit.
186. *Enter . . . below* Capell.

178. Phaethon (Greek *φαέθων*, 'shining') was the son of Helios, the sun god. Permitted one day to drive his father's horses, he lost control of them and would have set the world on fire had he not been struck down by a thunderbolt of Zeus.

179. **Wanting the manage**: lacking the skill to govern.

185. **fondly**: foolishly. Cf. IV, i, 72; *King John*, II, i, 258.

192. **Me rather had.** A confusion of two forms of expression: 'me were liefer' (= 'to me it would be preferable') and 'I had rather' (= 'I should hold it preferable'). See Abbott, § 230.

Than my unpleas'd eye see your courtesy:
Up, cousin, up; your heart is up, I know,
Thus high at least, although your knee be low.

BOLINGBROKE. My gracious lord, I come but for mine own.

KING RICHARD. Your own is yours, and I am yours, and all.

BOLINGBROKE. So far be mine, my most redoubted lord,
As my true service shall deserve your love.

KING RICHARD. Well you deserve: they well deserve to have,
That know the strong'st and surest way to get.
Uncle, give me your hands; nay, dry your eyes:
Tears show their love, but want their remedies.
Cousin, I am too young to be your father,
Though you are old enough to be my heir.
What you will have, I 'll give, and willing too;
For do we must what force will have us do.
Set on towards London; cousin, is it so?

BOLINGBROKE. Yea, my good lord.

KING RICHARD. Then I must not say no.

[*Flourish. Exeunt*]

200. you deserve Q1 | you deseru'd Ff. 202. hands Q1 | hand Ff.

195. **Thus high.** Touching (or pointing to) his head.

203. **want their remedies**: lack their remedies, are unavailing.

204–205. The two men were of the same age.

209. "The duke with a high sharpe voyce bade bring forth the kings horses, and then two little nagges, not worth fortie franks, were brought forth; the king was set on the one, and the earle of Salisburie on the other: and thus the duke brought the king from Chester, where he was delivered to the duke of Gloucesters sonne and to the earle of Arundels sonne . . . who ledde him straight to the castle." — Stow's *Annales* (1580).

SCENE IV. *Langley. The* DUKE OF YORK'S *garden*

Enter the QUEEN *and two* Ladies

QUEEN. What sport shall we devise here in this garden
To drive away the heavy thought of care?

LADY. Madam, we 'll play at bowls.

QUEEN. 'T will make me think the world is full of rubs,
And that my fortune runs against the bias.

LADY. Madam, we 'll dance.

QUEEN. My legs can keep no measure in delight
When my poor heart no measure keeps in grief:
Therefore no dancing, girl; some other sport.

LADY. Madam, we 'll tell tales.

QUEEN. Of sorrow or of joy?

LADY. Of either, madam.

QUEEN. Of neither, girl,
For if of joy, being altogether wanting,
It doth remember me the more of sorrow;
Or if of grief, being altogether had,
It adds more sorrow to my want of joy;
For what I have, I need not to repeat;
And what I want, it boots not to complain.

LADY. Madam, I 'll sing.

SCENE IV | Scene VII Pope.— *Langley . . . garden* Capell. 11. joy Rowe | griefe Q_1Ff.

4. **rubs**: hindrances, obstacles. A term from bowling.

5. **bias**. Another bowling term. The 'bias' was the weight inserted in the side of the bowl to make it incline in a certain way. Hence 'inclination,' 'tendency.'

7. **measure**: dance. With a play on 'measure' in line 8.

15. **being altogether had**: wholly possessing me.

QUEEN. 'T is well that thou hast cause;
But thou shouldst please me better, wouldst thou weep.
LADY. I could weep, madam, would it do you good.
QUEEN. And I could sing, would weeping do me good,
And never borrow any tear of thee.

Enter a Gardener, *and two* Servants

But stay, here come the gardeners:
Let's step into the shadow of these trees:
My wretchedness unto a row of pins,
They 'll talk of state; for every one doth so
Against a change; woe is forerun with woe.
[QUEEN *and* Ladies *retire*]
GARDENER. Go bind thou up yon dangling apricocks,
Which like unruly children make their sire
Stoop with oppression of their prodigal weight:
Give some supportance to the bending twigs.
Go thou, and like an executioner
Cut off the heads of too fast growing sprays,
That look too lofty in our commonwealth:
All must be even in our government.
You thus employ'd, I will go root away
The noisome weeds, which without profit suck
The soil's fertility from wholesome flowers.

24. **come** Q_1F_2 | comes $F_1F_3F_4$.
28. [QUEEN . . . *retire*] Pope.
34. **too** Ff | two Q_1.
38, 50. **which** Q_1 | that Ff.

22. If weeping did me good (I have wept so much), I should even be able to sing, without borrowing any tear of thee.
26. She will wager her great grief against a trifle.
28. **Against**: in anticipation of. See Abbott, § 142.
29. **apricocks**: apricots. Cf. *A Midsummer Night's Dream*, III, i, 169.

SERVANT. Why should we in the compass of a pale
Keep law and form and due proportion,
Showing as in a model our firm estate,
When our sea-walled garden, the whole land,
Is full of weeds, her fairest flowers chok'd up,
Her fruit-trees all unprun'd, her hedges ruin'd,
Her knots disorder'd and her wholesome herbs
Swarming with caterpillars?

GARDENER. Hold thy peace:
He that hath suffer'd this disorder'd spring
Hath now himself met with the fall of leaf:
The weeds which his broad-spreading leaves did shelter,
That seem'd in eating him to hold him up,
Are pluck'd up root and all by Bolingbroke;
I mean the Earl of Wiltshire, Bushy, Green.

SERVANT. What, are they dead?

GARDENER. They are; and Bolingbroke
Hath seiz'd the wasteful king. O, what pity is it,
That he had not so trimm'd and dress'd his land
As we this garden! We at time of year
Do wound the bark, the skin of our fruit-trees,
Lest, being over-proud in sap and blood,

52. **pluck'd** Q1 | pull'd Ff. | garden at . . . Do wound Q1 | Garden, at . . . And wound Ff.
57, 58. **garden! We . . . Do wound**

40. **pale**: inclosure. Cf. *The Comedy of Errors*, II, i, 100.

46. **knots**: flower beds arranged in fantastic figures. Cf. 'curious-knotted garden,' *Love's Labour's Lost*, I, i, 249–250; Milton, *Paradise Lost*, IV, 241–243:

> Flowers worthy of Paradise, which not nice art
> In beds and curious knots, but Nature boon
> Pour'd forth profuse on hill, and dale, and plain.

57. **at time of year**: in due season.

With too much riches it confound itself:
Had he done so to great and growing men,
They might have liv'd to bear, and he to taste
Their fruits of duty: superfluous branches
We lop away, that bearing boughs may live:
Had he done so himself had borne the crown,
Which waste of idle hours hath quite thrown down.

SERVANT. What, think you the king shall be depos'd?

GARDENER. Depress'd he is already, and depos'd
'T is doubt he will be: letters came last night
To a dear friend of the good Duke of York's,
That tell black tidings.

QUEEN. O, I am press'd to death through want of speaking! [*Coming forward*]
Thou, old Adam's likeness, set to dress this garden,
How dares thy harsh rude tongue sound this unpleasing news?
What Eve, what serpent, hath suggested thee
To make a second fall of cursed man?
Why dost thou say King Richard is depos'd?
Dar'st thou, thou little better thing than earth,
Divine his downfall? Say, where, when, and how
Cam'st thou by this ill tidings? speak, thou wretch.

66. **waste of** Q_1 | waste and Ff.
67. **you** Q_1Ff_2 | you then Pope Globe.
69. **doubt** Q_1 | doubted Ff.
72. [*Coming forward*] Globe.
80. **Cam'st** Ff | Canst Q_1.

60. **confound itself**: destroy itself. With 'confound' cf. IV, i, 141.

69. **'T is doubt**: there is fear, suspicion. Cf. II, i, 299; *3 Henry VI*, IV, viii, 37: "The doubt is, that he will seduce the rest."

72. **press'd to death**. The allusion is to the *peine forte et dure*, a punishment inflicted on those who refused to plead when brought to trial. Cf. *Much Ado About Nothing*, III, i, 76.

80. **this ill tidings**. See note, II, i, 272.

GARDENER. Pardon me, madam: little joy have I
To breathe this news, yet what I say is true:
King Richard, he is in the mighty hold
Of Bolingbroke; their fortunes both are weigh'd:
In your lord's scale is nothing but himself,
And some few vanities that make him light;
But in the balance of great Bolingbroke,
Besides himself, are all the English peers,
And with that odds he weighs King Richard down.
Post you to London, and you 'll find it so,
I speak no more than every one doth know.

QUEEN. Nimble mischance, that art so light of foot,
Doth not thy embassage belong to me,
And am I last that knows it? O, thou think'st
To serve me last, that I may longest keep
Thy sorrow in my breast! come, ladies, go,
To meet at London London's king in woe.
What, was I born to this, that my sad look
Should grace the triumph of great Bolingbroke?
Gardener, for telling me these news of woe,
Pray God the plants thou graft'st may never grow.

[*Exeunt* QUEEN *and* Ladies]

GARDENER. Poor Queen! so that thy state might be no worse,
I would my skill were subject to thy curse:
Here did she fall a tear; here in this place
I 'll set a bank of rue, sour herb of grace:
Rue, even for ruth, here shortly shall be seen
In the remembrance of a weeping queen. [*Exeunt*]

82. this Q1 | these Ff.
100. these Q1 | this Ff.
101 Pray God Q1 | I would Ff.
104. fall Q1 | drop Ff.

V. At Westminster - Combat - challenge of nobles as to the death of Gloucester, Bolingbroke's Uncle; the king's abdication, and ceremonious though humble and weak yielding to the course of event.

ACT IV

SCENE I. *Westminster Hall*

Enter, as to the Parliament, BOLINGBROKE, AUMERLE, NORTHUMBERLAND, PERCY, FITZWATER, SURREY, *the* BISHOP OF CARLISLE, *the* ABBOT OF WESTMINSTER, *and another* Lord, Herald, Officers, *and* BAGOT

BOLINGBROKE. Call forth Bagot.
Now, Bagot, freely speak thy mind;
What thou dost know of noble Gloucester's death;
Who wrought it with the king, and who perform'd
The bloody office of his timeless end.

BAGOT. Then set before my face the Lord Aumerle.

BOLINGBROKE. Cousin, stand forth, and look upon that man.

BAGOT. My Lord Aumerle, I know your daring tongue
Scorns to unsay what once it hath deliver'd.
In that dead time when Gloucester's death was plotted,

Westminster Hall Malone. 9. **once it hath** Q_1 | it hath once Ff.

Westminster Hall. This hall had been rebuilt by Richard himself. The first meeting of Parliament in it was that in which he was formally deposed. Shakespeare combines the proceedings of two distinct Parliaments, that of September 30, 1399, convened by Henry IV on taking the crown, and that of October 6, when the Bishop of Carlisle made his speech (114–149) and Aumerle was charged by the Lords.

5. **timeless**: untimely. The usual sense in Shakespeare.

10. **dead time.** Either 'deadly time' or 'time gloomy as death.'

I heard you say, 'Is not my arm of length,
That reacheth from the restful English court
As far as Calais, to mine uncle's head?'
Amongst much other talk, that very time,
I heard you say that you had rather refuse
The offer of an hundred thousand crowns
Than Bolingbroke's return to England;
Adding withal, how blest this land would be
In this your cousin's death.

AUMERLE. Princes and noble lords,
What answer shall I make to this base man?
Shall I so much dishonour my fair stars,
On equal terms to give him chastisement?
Either I must, or have mine honour soil'd
With the attainder of his sland'rous lips.
There is my gage, the manual seal of death,
That marks thee out for hell: I say, thou liest,
And will maintain what thou hast said is false
In thy heart-blood, though being all too base
To stain the temper of my knightly sword.

BOLINGBROKE. Bagot, forbear; thou shalt not take it up.

13. **Calais** | Callice Q1 | Callis Ff. 26. **I say** Q1 | Ff omit.
22. **him** Ff | them Q1.

12. **restful**: full of repose, peaceful.

17. 'England' is usually trisyllabic in pre-Shakespearian drama.

21. **my fair stars**: stars propitious at my birth. Common speech still retains traces of the old notion that men's fortunes and characters were signified or governed by the stars under which they were born. 'Ascendancy,' 'aspect,' 'influence,' 'predominance,' are among the words of astrological origin.

24. **attainder**: condemnation, foul accusation. Properly a legal term.

25. **manual seal of death**: death warrant.

AUMERLE. Excepting one, I would he were the best
In all this presence that hath mov'd me so.
FITZWATER. If that thy valour stand on sympathy,
There is my gage, Aumerle, in gage to thine:
By that fair sun which shows me where thou stand'st,
I heard thee say, and vauntingly thou spak'st it,
That thou wert cause of noble Gloucester's death.
If thou deny'st it twenty times, thou liest,
And I will turn thy falsehood to thy heart,
Where it was forged, with my rapier's point.
AUMERLE. Thou dar'st not, coward, live to see that day.
FITZWATER. Now by my soul, I would it were this hour.
AUMERLE. Fitzwater, thou art damn'd to hell for this.
PERCY. Aumerle, thou liest; his honour is as true
In this appeal as thou art all unjust:
And that thou art so, there I throw my gage,
To prove it on thee to th' extremest point
Of mortal breathing: seize it, if thou dar'st.
AUMERLE. And if I do not, may my hands rot off,
And never brandish more revengeful steel
Over the glittering helmet of my foe!
ANOTHER LORD. I task the earth to the like, forsworn Aumerle;

33. **sympathy** Q_1 | sympathize F_1.
35. **which** Q_1 | that Ff.
41. **that day** Q_1 | the day Ff.
49. **And if** Q_1Ff | An if Globe.
52-59. ANOTHER LORD. **I task . . . as you** Q_1 | Ff omit.

33. If your bravery depends on equality of rank. By the laws of chivalry, a man was not bound to fight with one of lower rank.

40. **rapier.** Not in use in England in Richard's time. Shakespeare is indifferent to such anachronisms.

45. **appeal**: impeachment. Cf. I, i, 4.

52. **I task . . . like**: I burden the earth with the weight of like gages.

And spur thee on with full as many lies
As may be holloa'd in thy treacherous ear
From sun to sun; there is my honour's pawn;
Engage it to the trial, if thou darest.

AUMERLE. Who sets me else? by heaven, I 'll throw at all:
I have a thousand spirits in one breast,
To answer twenty thousand such as you.

SURREY. My Lord Fitzwater, I do remember well
The very time Aumerle and you did talk.

FITZWATER. 'T is very true: you were in presence then,
And you can witness with me, this is true.

SURREY. As false, by heaven, as heaven itself is true.

FITZWATER. Surrey, thou liest.

SURREY. Dishonourable boy!
That lie shall lie so heavy on my sword,
That it shall render vengeance and revenge,
Till thou the lie-giver and that lie do lie
In earth as quiet as thy father's skull:
In proof whereof, there is my honour's pawn;
Engage it to the trial, if thou dar'st.

FITZWATER. How fondly dost thou spur a forward horse!
If I dare eat, or drink, or breathe, or live,
I dare meet Surrey in a wilderness,

54. **As** Capell | As it Q1.
55. **sun to sun** Capell | sinne to sinne Q1.
62. **'T is** Q1 | My Lord, 'T is Ff.
70. **my** Q1 | mine Ff.

55. **sun to sun.** Either 'sunrise to sunset' or 'day to day.'
57. **sets me**: puts down a stake with me, offers me a challenge.
62. **in presence**: in attendance. Cf. I, iii, 249, 289, and see notes.
65. **boy.** Contemptuously. Fitzwater was thirty-one years old.
72. **fondly**: foolishly. As in III, iii, 185.
74. **in a wilderness**: alone, where no help can be had.

And spit upon him, whilst I say he lies,
And lies, and lies: there is my bond of faith,
To tie thee to my strong correction.
As I intend to thrive in this new world,
Aumerle is guilty of my true appeal.
Besides, I heard the banish'd Norfolk say,
That thou, Aumerle, didst send two of thy men
To execute the noble duke at Calais.

AUMERLE. Some honest Christian trust me with a gage,
That Norfolk lies: here do I throw down this,
If he may be repeal'd, to try his honour.

BOLINGBROKE. These differences shall all rest under gage
Till Norfolk be repeal'd: repeal'd he shall be,
And, though mine enemy, restor'd again
To all his lands and signiories: when he 's return'd,
Against Aumerle we will enforce his trial.

CARLISLE. That honourable day shall ne'er be seen.
Many a time hath banish'd Norfolk fought
For Jesu Christ in glorious Christian field,
Streaming the ensign of the Christian cross
Against black pagans, Turks, and Saracens;
And toil'd with works of war, retir'd himself
To Italy, and there at Venice gave

76. **my** Ff | Q1 omits.

78. **in this new world**: under the new king (Henry IV).

84. **this**. According to Holinshed, Aumerle throws down a hood, which he had borrowed, both his gloves having been thrown down before.

85. **repeal'd**: recalled from exile. Cf. II, ii, 49.

89. **signiories**: manors, estates. Cf. III, i, 22, and see note.

96. **toil'd**: exhausted. — **retir'd himself**: retired. Cf. 'complain myself,' I, ii, 42.

His body to that pleasant country's earth,
And his pure soul unto his captain Christ,
Under whose colours he had fought so long.
BOLINGBROKE. Why, bishop, is Norfolk dead?
CARLISLE. As surely as I live, my lord.
BOLINGBROKE. Sweet peace conduct his sweet soul to the bosom
Of good old Abraham! Lords appellants,
Your differences shall all rest under gage
Till we assign you to your days of trial.

Enter YORK, *attended*

YORK. Great Duke of Lancaster, I come to thee
From plume-pluck'd Richard, who with willing soul
Adopts thee heir, and his high sceptre yields
To the possession of thy royal hand:
Ascend his throne, descending now from him;
And long live Henry, of that name the fourth!
BOLINGBROKE. In God's name I 'll ascend the regal throne.
CARLISLE. Marry, God forbid!
Worst in this royal presence may I speak,
Yet best beseeming me to speak the truth.
Would God that any in this noble presence
Were enough noble to be upright judge
Of noble Richard! then true noblesse would

102. **As surely** Q_1 | As sure Ff.
107. Scene II Pope. — *Enter* . . . *attended* Capell | Enter Yorke Q_1Ff.
112. **of that name the fourth** Ff | fourth of that name Q_1.
114, 133. **God** Q_1 | Heauen Ff.
119. **noblesse** Q_1 | noblenesse Ff.

115–116. **Worst**: least worthy (in rank). — **best**: most worthy (as representing the Church). — **beseeming me . . . truth**: since it becomes me to speak the truth.

Learn him forbearance from so foul a wrong.
What subject can give sentence on his king?
And who sits here that is not Richard's subject?
Thieves are not judg'd but they are by to hear,
Although apparent guilt be seen in them;
And shall the figure of God's majesty,
His captain, steward, deputy elect,
Anointed, crowned, planted many years,
Be judg'd by subject and inferior breath,
And he himself not present? O, forfend it, God,
That in a Christian climate souls refin'd
Should show so heinous, black, obscene a deed!
I speak to subjects, and a subject speaks,
Stirr'd up by God, thus boldly for his king.
My lord of Hereford here, whom you call king,
Is a foul traitor to proud Hereford's king;
And if you crown him, let me prophesy,
The blood of English shall manure the ground,
And future ages groan for this foul act:
Peace shall go sleep with Turks and infidels,
And in this seat of peace tumultuous wars
Shall kin with kin and kind with kind confound:
Disorder, horror, fear, and mutiny
Shall here inhabit, and this land be call'd
The field of Golgotha and dead men's skulls.

129. forfend Q_1 | forbid Ff. **138. this** Q_1 | his Ff.

120. Learn: teach. Often so. Still common in dialect.

124. apparent: manifest, evident. So in I, i, 13. Cf. *Richard III*, III, v, 30.

130. climate: clime, region. Cf. 'fertile climate,' *Othello*, I, i, 70.

131. obscene: odious, foul. Cf. *Love's Labour's Lost*, I, i, 244.

O, if you raise this house against this house,
It will the woefullest division prove
That ever fell upon this cursed earth.
Prevent it, resist it, let it not be so,
Lest child, child's children, cry against you 'Woe!'

NORTHUMBERLAND. Well have you argu'd, sir; and, for your pains,
Of capital treason we arrest you here.
My Lord of Westminster, be it your charge
To keep him safely till his day of trial.
May it please you, lords, to grant the commons' suit?

BOLINGBROKE. Fetch hither Richard, that in common view
He may surrender; so we shall proceed
Without suspicion.

YORK. I will be his conduct. [*Exit*]

BOLINGBROKE. Lords, you that here are under our arrest,
Procure your sureties for your days of answer.
Little are we beholding to your love,
And little look'd for at your helping hands.

Re-enter YORK, *with* RICHARD, *and* Officers *bearing the regalia*

KING RICHARD. Alack, why am I sent for to a king,
Before I have shook off the regal thoughts

145. **raise** Q1 | reare Ff.
148. **let** Q1 | and let F1.
154-318. **May it . . . king's fall** | Q1 omits.
162. Scene III Pope. — *Re-enter* . . . Capell | Enter Richard and Yorke Ff.

154-318. The deposition scene was printed for the first time in the Third Quarto (1608). See Introduction, Early Editions.

157. **conduct**: escort. Cf. *Romeo and Juliet*, III, i, 129.

160. **beholding**: beholden. Cf. *Julius Cæsar*, III, ii, 70. Shakespeare does not use the passive form 'beholden.'

Wherewith I reign'd? I hardly yet have learn'd
To insinuate, flatter, bow, and bend my knee.
Give sorrow leave awhile to tutor me
To this submission. Yet I well remember
The favours of these men: were they not mine?
Did they not sometime cry 'all hail!' to me?
So Judas did to Christ: but he in twelve,
Found truth in all but one; I, in twelve thousand, none.
God save the king! Will no man say, Amen?
Am I both priest and clerk? well then, Amen.
God save the king! although I be not he;
And yet, Amen, if heaven do think him me.
To do what service am I sent for hither?

YORK. To do that office of thine own good will
Which tired majesty did make thee offer,
The resignation of thy state and crown
To Henry Bolingbroke.

KING RICHARD. Give me the crown. Here, cousin, seize the crown;
Here cousin;
On this side my hand, and on that side thine.
Now is this golden crown like a deep well,
That owes two buckets, filling one another,
The emptier ever dancing in the air,
The other down, unseen and full of water:

165. **knee** Ff | limbes Q_3Q_4 | limbs Globe.
166. **tutor** | tuture F_1 | returne F_2.
183. **thine** Ff | yours Q_3 Globe.

168. **favours**: faces, countenances. Cf. *As You Like It*, IV, iii, 87.
173. **clerk**. The parish clerk led the responses in the church service.
181. **seize the crown**. Sometimes printed as a stage direction.
185. **owes**: owns. Often so. Cf. *King John*, IV, i, 123.

That bucket down and full of tears am I,
Drinking my griefs, whilst you mount up on high.
BOLINGBROKE. I thought you had been willing to resign.
KING RICHARD. My crown I am, but still my griefs are mine:
You may my glories and my state depose,
But not my griefs; still am I king of those.
BOLINGBROKE. Part of your cares you give me with your crown.
KING RICHARD. Your cares set up do not pluck my cares down.
My care is loss of care, by old care done;
Your care is gain of care, by new care won:
The cares I give I have, though given away;
They tend the crown, yet still with me they stay.
BOLINGBROKE. Are you contented to resign the crown?
KING RICHARD. Ay, no; no, ay; for I must nothing be;
Therefore no, no, for I resign to thee.
Now mark me how I will undo myself:
I give this heavy weight from off my head,
And this unwieldy sceptre from my hand,
The pride of kingly sway from out my heart;
With mine own tears I wash away my balm,
With mine own hands I give away my crown,
With mine own tongue deny my sacred state,
With mine own breath release all duteous oaths;

199. **tend** $F_2F_3F_4$ | 'tend F_1. 201. **Ay, no; no, ay** | I, no; no, I F_1F_2. 210. **duteous oaths** Ff | duties rites Q_3Q_4.

201. **Ay.** The old spelling 'I' shows the word play involved.
207. **balm**: oil of consecration. Cf. III, ii, 54–55.

All pomp and majesty I do forswear;
My manors, rents, revenues I forego;
My acts, decrees, and statutes I deny:
God pardon all oaths that are broke to me!
God keep all vows unbroke are made to thee!
Make me, that nothing have, with nothing griev'd,
And thou with all pleas'd, that hast all achiev'd!
Long mayst thou live in Richard's seat to sit,
And soon lie Richard in an earthy pit!
God save King Henry, unking'd Richard says,
And send him many years of sunshine days!
What more remains?

NORTHUMBERLAND. No more but that you read
These accusations, and these grievous crimes
Committed by your person and your followers
Against the state, and profit of this land;
That, by confessing them, the souls of men
May deem that you are worthily depos'd.

KING RICHARD. Must I do so? and must I ravel out
My weav'd-up follies? Gentle Northumberland,
If thy offences were upon record,
Would it not shame thee in so fair a troop
To read a lecture of them? If thou wouldst,
There shouldst thou find one heinous article,
Containing the deposing of a king,

215. **are made** Ff | that swear Q_3 Q_4 Globe.
220. **Henry** Ff | Harry Q_3 Globe.
229. **follies** | follyes Ff | folly Collier Globe.

212. **revenues**. In Shakespeare are the two pronunciations: 'rev'enue,' as in I, iv, 46; II, i, 161, 226; and 'reven'ue' as here. The latter is still an English parliamentary usage.

And cracking the strong warrant of an oath,
Mark'd with a blot, damn'd in the book of heaven.
Nay, all of you that stand and look upon me,
Whilst that my wretchedness doth bait myself,
Though some of you with Pilate wash your hands,
Showing an outward pity; yet you Pilates
Have here deliver'd me to my sour cross,
And water cannot wash away your sin.

NORTHUMBERLAND. My lord, dispatch; read o'er these articles.

KING RICHARD. Mine eyes are full of tears, I cannot see:
And yet salt water blinds them not so much
But they can see a sort of traitors here.
Nay, if I turn mine eyes upon myself,
I find myself a traitor with the rest;
For I have given here my soul's consent
T' undeck the pompous body of a king;
Made glory base, a sovereignty a slave;
Proud majesty a subject, state a peasant.

NORTHUMBERLAND. My lord —

KING RICHARD. No lord of thine, thou haught insulting man;
Nor no man's lord; I have no name, no title:
No, not that name was given me at the font,
But 't is usurp'd: alack the heavy day,

237. **upon me** Ff | upon Q_8 Globe. eraigntie Q_8 Globe.
251. **a sovereignty** F_1 | and Sou- 255. **Nor** Q_8Q_4 | No, nor Ff.

238. **bait**: set upon, worry (as by dogs).
243. **these articles**: this indictment (drawn up in articles).
246. **sort**: crowd, pack. Cf. *Richard III*, V, iii, 316.
250. **undeck**: divest of ornament. — **pompous**: stately.

That I have worn so many winters out,
And know not now what name to call myself!
O, that I were a mockery king of snow,
Standing before the sun of Bolingbroke,
To melt myself away in water-drops!
Good king, great king, and yet not greatly good,
And if my word be sterling yet in England,
Let it command a mirror hither straight,
That it may show me what a face I have,
Since it is bankrupt of his majesty.

BOLINGBROKE. Go, some of you, and fetch a looking-glass.
[*Exit an* Attendant]

NORTHUMBERLAND. Read o'er this paper while the glass doth come.

KING RICHARD. Fiend, thou torment'st me ere I come to hell!

BOLINGBROKE. Urge it no more, my Lord Northumberland.

NORTHUMBERLAND. The commons will not then be satisfied.

KING RICHARD. They shall be satisfied: I 'll read enough,
When I do see the very book indeed
Where all my sins are writ, and that 's myself.

Re-enter Attendant, *with a glass*

Give me that glass, and therein will I read.
No deeper wrinkles yet? hath sorrow struck
So many blows upon this face of mine,

264. **And if** Ff | An if Theobald Globe.
268. [*Exit . . .*] Capell.
270. **torment'st** Rowe | torments Ff.
276. *Re-enter* Attendant . . . Capell | Enter one . . . Ff.

267. **his**: its. Cf. II, i, 119, and see note.

And made no deeper wounds? O flattering glass,
Like to my followers in prosperity,
Thou dost beguile me! Was this face the face
That every day under his household roof
Did keep ten thousand men? Was this the face,
That like the sun did make beholders wink?
Is this the face, which fac'd so many follies,
That was at last out-fac'd by Bolingbroke?
A brittle glory shineth in this face,
As brittle as the glory is the face,
[*Dashes the glass against the ground*]
For there it is, crack'd in an hundred shivers.
Mark, silent king, the moral of this sport,
How soon my sorrow hath destroy'd my face.

BOLINGBROKE. The shadow of your sorrow hath destroy'd
The shadow of your face.

KING RICHARD. Say that again.
The shadow of my sorrow? ha! let 's see;
'T is very true, my grief lies all within;
And these external manners of laments
Are merely shadows to the unseen grief,
That swells with silence in the tortur'd soul.

285. **Is . . . which** Ff | Was . . . that Q_8 Globe.
286. **That** Ff | And Q_8 Globe.
288. [*Dashes . . .*] Theobald.
296. **manners** $F_2F_3F_4$ | manner F_1.

281–283. **Was this face . . . men?** A reminiscence of the great lines by Marlowe, in *Dr. Faustus*, where a vision of Helen of Troy is called up:

> Was this the face that launch'd a thousand ships,
> And burnt the topless towers of Ilium?

292–293. **The shadow . . . your face**: your sentimental show of grief has destroyed your picture in the glass.

297. **to**: in comparison with. Cf. *Hamlet*, I, ii, 140. See Abbott, § 187.

There lies the substance: and I thank thee, king,
For thy great bounty, that not only givest
Me cause to wail, but teachest me the way
How to lament the cause. I 'll beg one boon,
And then be gone, and trouble you no more.
Shall I obtain it?

BOLINGBROKE. Name it, fair cousin.

KING RICHARD. 'Fair cousin'? I am greater than a king:
For when I was a king, my flatterers
Were then but subjects; being now a subject,
I have a king here to my flatterer:
Being so great, I have no need to beg.

BOLINGBROKE. Yet ask.

KING RICHARD. And shall I have?

BOLINGBROKE. You shall.

KING RICHARD. Then give me leave to go.

BOLINGBROKE. Whither?

KING RICHARD. Whither you will, so I were from your sights.

BOLINGBROKE. Go, some of you, convey him to the Tower.

KING RICHARD. O, good! convey? conveyers are you all,
That rise thus nimbly by a true king's fall.

[*Exeunt* KING RICHARD, *some* Lords, *and a* Guard]

BOLINGBROKE. On Wednesday next we solemnly set down
Our coronation: lords, prepare yourselves.

[*Exeunt all except the* BISHOP OF CARLISLE, *the* ABBOT OF WESTMINSTER, *and* AUMERLE]

319-320. On . . . yourselves Ff | Let it be so, and loe on wednesday next, We solemnly proclaime our Coronation, Lords be ready all Q_1. 320. [*Exeunt* . . .] Camb | Exeunt. Manent West. Caleil, Aumerle Q_1.

317. convey. A euphemism for 'steal.' A play on the word in line 316.

ABBOT. A woeful pageant have we here beheld.
CARLISLE. The woe 's to come; the children yet unborn
Shall feel this day as sharp to them as thorn.
AUMERLE. You holy clergymen, is there no plot
To rid the realm of this pernicious blot?
ABBOT. My lord,
Before I freely speak my mind herein,
You shall not only take the sacrament
To bury mine intents, but also to effect
Whatever I shall happen to devise.
I see your brows are full of discontent,
Your hearts of sorrow and your eyes of tears:
Come home with me to supper, and I 'll lay
A plot shall show us all a merry day. [*Exeunt*]

321. Scene IV Pope. ... **day** Pope | Ile lay a plot, Shall
332. **hearts** | harts Q_1 | heart Ff. ... day QFf.
333-334. **and I 'll lay A plot shall**

324. **is there no plot**: can there be no possible contrivance.

V. 1. Bolingbroke has changed orders as to King R., who was first sent to Tower, but now is ordered to Pomfret, & the Queen to France. Farewells of King R. & Queen.

ACT V

SCENE I. *London. A street leading to the Tower*

Enter QUEEN *and* Ladies

QUEEN. This way the king will come; this is the way
To Julius Cæsar's ill-erected tower,
To whose flint bosom my condemned lord
Is doom'd a prisoner by proud Bolingbroke.
Here let us rest, if this rebellious earth
Have any resting for her true king's queen.

Enter RICHARD *and* Guard

But soft, but see, or rather do not see,
My fair rose wither: yet look up, behold,
That you in pity may dissolve to dew,
And wash him fresh again with true-love tears.
Ah, thou, the model where old Troy did stand,
Thou map of honour, thou King Richard's tomb,

London . . . Tower Malone. — Queene with her attendants Q1. *Enter . . .* Ladies Ff | Enter the

2. Tradition ascribes to Julius Cæsar the original building of the Tower. Cf. *Richard III*, III, i, 68–74. — **ill-erected.** Because of the purposes for which it was used.

11. **model . . . stand**: "pattern of ruined majesty. Troy was used . . . as the type of regal grandeur." — Grant White.

12. **map**: picture, image, embodiment. "Common in the seventeenth century." — Murray. — **thou King Richard's tomb.** Cf. I, iii, 196.

And not King Richard, thou most beauteous inn,
Why should hard-favour'd grief be lodg'd in thee,
When triumph is become an alehouse guest?

KING RICHARD. Join not with grief, fair woman, do not so,
To make my end too sudden: learn, good soul,
To think our former state a happy dream;
From which awak'd, the truth of what we are
Shows us but this: I am sworn brother, sweet,
To grim necessity, and he and I
Will keep a league till death. Hie thee to France,
And cloister thee in some religious house:
Our holy lives must win a new world's crown,
Which our profane hours here have stricken down.

QUEEN. What, is my Richard both in shape and mind
Transform'd and weaken'd? hath Bolingbroke depos'd
Thine intellect? hath he been in thy heart?
The lion dying thrusteth forth his paw,
And wounds the earth, if nothing else, with rage
To be o'erpower'd; and wilt thou, pupil-like,
Take thy correction mildly, kiss the rod,
And fawn on rage with base humility,
Which art a lion, and a king of beasts?

25. **stricken** Ff | throwne Q1. 34. **a** Ff | the Q1.
32. **thy** Ff | the Q1.

13–15. **beauteous inn . . . alehouse guest.** The general idea is that Richard is to Bolingbroke as a well-ordered hostelry to a riotous alehouse, and that dismal sorrow is lodged in the former while triumphant joy is the guest of the latter.

20. **sworn brother.** In mediæval chivalry the brothers in arms (*fratres jurati*) vowed to share each other's fortunes.

31. **To be**: at being. Cf. 'to make,' I, iii, 244; 'to report,' II, ii, 95. See Abbott, § 356.

KING RICHARD. A king of beasts, indeed: if aught but beasts,
I had been still a happy king of men.
Good sometime queen, prepare thee hence for France:
Think I am dead, and that even here thou tak'st,
As from my death-bed, thy last living leave.
In winter's tedious nights sit by the fire
With good old folks, and let them tell thee tales
Of woeful ages long ago betid;
And ere thou bid good night, to quit their griefs,
Tell thou the lamentable tale of me,
And send the hearers weeping to their beds:
For why the senseless brands will sympathize
The heavy accent of thy moving tongue,
And in compassion weep the fire out;
And some will mourn in ashes, some coal-black,
For the deposing of a rightful king.

Enter NORTHUMBERLAND *and* others

NORTHUMBERLAND. My lord, the mind of Bolingbroke is chang'd;

39. **thy last** Q_1 | my last Ff.
41. **thee** Ff | the Q_1.
43. **griefs** Q_1 | griefe F_1F_2.
51. Scene II Pope.— *Enter* . . . *and* Capell | Enter . . . Ff.

42. **betid**: betided, happened. The spirit of this passage is reproduced in Wordsworth's lines in *The Solitary Reaper*:

> For old, unhappy, far-off things,
> And battles long ago.

43. **quit their griefs**: requite (match) their sad stories (by telling others as sad).

46. **For why**: because. Usually but incorrectly printed as a question. — **sympathize**: suffer with, share the feeling of.

You must to Pomfret, not unto the Tower.
And, madam, there is order ta'en for you:
With all swift speed you must away to France.
KING RICHARD. Northumberland, thou ladder wherewithal
The mounting Bolingbroke ascends my throne,
The time shall not be many hours of age
More than it is, ere foul sin gathering head
Shall break into corruption: thou shalt think,
Though he divide the realm, and give thee half,
It is too little, helping him to all:
And he shall think that thou, which know'st the way
To plant unrightful kings, wilt know again,
Being ne'er so little urg'd, another way
To pluck him headlong from the usurped throne.
The love of wicked men converts to fear;
That fear, to hate; and hate turns one or both
To worthy danger and deserved death.
NORTHUMBERLAND. My guilt be on my head, and there an end:
Take leave, and part; for you must part forthwith.
KING RICHARD. Doubly divorc'd! Bad men, you violate
A twofold marriage, 'twixt my crown and me,
And then betwixt me and my married wife.
Let me unkiss the oath 'twixt thee and me;

62. **And he** Rowe | He Q1Ff. 71. **you** Q1 | ye Ff.
66. **men** Q1 | friends Ff.

52. **Pomfret.** Pontrefact Castle, now one of the famous ruins of Yorkshire, was built in the eleventh century by Ilbert de Lacy, a follower of William the Conqueror.

69. **there an end**: that 's the end of it. A colloquial phrase.

And yet not so, for with a kiss 't was made.
Part us, Northumberland; I, towards the north,
Where shivering cold and sickness pines the clime;
My wife to France; from whence, set forth in pomp,
She came adorned hither like sweet May,
Sent back like Hallowmas or short'st of day.

QUEEN. And must we be divided? must we part?

KING RICHARD. Ay, hand from hand, my love, and heart from heart.

QUEEN. Banish us both, and send the king with me.

NORTHUMBERLAND. That were some love, but little policy.

QUEEN. Then whither he goes, thither let me go.

KING RICHARD. So two together weeping, make one woe.
Weep thou for me in France, I for thee here:
Better far off than near, be ne'er the near.
Go, count thy way with sighs; I mine with groans.

QUEEN. So longest way shall have the longest moans.

KING RICHARD. Twice for one step I 'll groan, the way being short,
And piece the way out with a heavy heart.
Come, come, in wooing sorrow let 's be brief,
Since, wedding it, there is such length in grief:
One kiss shall stop our mouths, and dumbly part;
Thus give I mine, and thus take I thy heart.

78. **wife** Q_1 | Queene Ff.
84. NORTHUMBERLAND | North. Ff. | King Q_1.
88. **off than . . . the near** | off than neere be nere the neare Q_1 | off, then neere, be ne're the neere F_1F_2.

77. **pines**: makes pine, makes lose vitality. Cf. *Venus and Adonis*, 602.

80. **Hallowmas**: All Saints' Day. November 1. — **short'st of day**: December 21. Cf. 'near'st of life,' *Macbeth*, III, i, 117.

88. It is better to be far apart, than to be near and yet be never the nearer (never able to meet). — **near**: nearer. Cf. III, ii, 64, and see note.

QUEEN. Give me mine own again; 't were no good part,
To take on me to keep and kill thy heart,
So, now I have mine own again, be gone,
That I may strive to kill it with a groan.

KING RICHARD. We make woe wanton with this fond delay:
Once more adieu; the rest, let sorrow say. [*Exeunt*]

SCENE II. *The* DUKE OF YORK'S *palace*

Enter YORK *and his* DUCHESS

DUCHESS. My lord, you told me you would tell the rest,
When weeping made you break the story off,
Of our two cousins coming into London.

YORK. Where did I leave?

DUCHESS. At that sad stop, my lord,
Where rude misgovern'd hands from windows' tops,
Threw dust and rubbish on King Richard's head.

YORK. Then, as I said, the duke, great Bolingbroke,
Mounted upon a hot and fiery steed,
Which his aspiring rider seem'd to know,
With slow but stately pace kept on his course,

The . . . palace Pope.

Enter . . . DUCHESS. The first wife of Edmund, Duke of York, was Isabella, daughter of Peter the Cruel, King of Castile and Leon. He married her in 1372, and had by her the Duke of Aumerle and all his other children. In introducing her here, Shakespeare departs widely from history; for she died in 1394, several years before the events related in the play. After her death, York married Joan, daughter of John Holland, Earl of Kent, who survived him about thirty-four years, and had three other husbands.

Whilst all tongues cried 'God save thee, Bolingbroke!'
You would have thought the very windows spake,
So many greedy looks of young and old
Through casements darted their desiring eyes
Upon his visage; and that all the walls
With painted imagery had said at once
'Jesu preserve thee! welcome, Bolingbroke!'
Whilst he, from the one side to the other turning,
Bareheaded, lower than his proud steed's neck,
Bespake them thus: 'I thank you, countrymen.'
And thus still doing, thus he pass'd along.

DUCHESS. Alack poor Richard! where rode he the whilst?

YORK. As in a theatre, the eyes of men
After a well-grac'd actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious;
Even so, or with much more contempt, men's eyes
Did scowl on gentle Richard: no man cried 'God save him!'
No joyful tongue gave him his welcome home;
But dust was thrown upon his sacred head;
Which with such gentle sorrow he shook off,
His face still combating with tears and smiles
(The badges of his grief and patience)
That had not God for some strong purpose steel'd

11. **Whilst** Q_1 | While Ff. | rides Ff.
18. **the one** Q_1 | one Ff. 28. **gentle** Q_1 | Ff omit.
22. **Alack** Q_1 | Alas Ff. — **rode** Q_1

16. **painted imagery**: tapestries. Hung from windows or balconies on festive occasions.

23–36. "The painting of this description is so lively, and the words so moving, that I have scarce read anything comparable to it in any other language." — Dryden.

The hearts of men, they must perforce have melted,
And barbarism itself have pitied him.
But heaven hath a hand in these events,
To whose high will we bound our calm contents.
To Bolingbroke are we sworn subjects now,
Whose state, and honour I for aye allow.

DUCHESS. Here comes my son Aumerle.

YORK. Aumerle that was;
But that is lost for being Richard's friend,
And, madam, you must call him Rutland now:
I am in parliament pledge for his truth
And lasting fealty to the new-made king.

DUCHESS. Welcome, my son: who are the violets now
That strew the green lap of the new-come spring?

AUMERLE. Madam, I know not, nor I greatly care not:
God knows I had as lief be none as one.

YORK. Well, bear you well in this new spring of time,
Lest you be cropp'd before you come to prime.
What news from Oxford? hold those justs and triumphs?

AUMERLE. For aught I know, my lord, they do.

YORK. You will be there, I know.

41. Scene IV Pope. 52. **hold those . . .** Ff | do these . . . hold Q1.

41–43. "The dukes of Aumarle, Surrie, and Excester, there present, were iudged to loose their names of dukes, togither with the honors, titles, and dignities therevnto belonging." — Holinshed.

46–47. Who are to be the cherished plants, the favorites, in the court of the new king?

49. **one**: one of them. Cf. 'none,' line 99.

52. **hold . . . triumphs**: are those tilts and tournaments still to come off? These sports were designed to afford opportunity to assassinate the new king. See lines 97–99.

AUMERLE. If God prevent not, I purpose so.
YORK. What seal is that that hangs without thy bosom?
Yea, look'st thou pale? let me see the writing.
AUMERLE. My lord, 't is nothing.
YORK. No matter, then, who see it:
I will be satisfied; let me see the writing.
AUMERLE. I do beseech your grace to pardon me:
It is a matter of small consequence,
Which for some reasons I would not have seen.
YORK. Which for some reasons, sir, I mean to see:
I fear, I fear —
DUCHESS. What should you fear?
'T is nothing but some bond, that he is enter'd into
For gay apparel 'gainst the triumph day.
YORK. Bound to himself? What doth he with a bond
That he is bound to? Wife, thou art a fool.
Boy, let me see the writing.
AUMERLE. I do beseech you, pardon me; I may not show it.
YORK. I will be satisfied: let me see it, I say.
[*He plucks it out of his bosom and reads it*]
Treason! foul treason! Villain! traitor! slave!
DUCHESS. What is the matter, my lord?
YORK. Ho! who is within there?

Enter a Servant

Saddle my horse,
God for his mercy! what treachery is here?

58. see Q1 | sees Ff.
65. bond Q1 | band Ff.
66. 'gainst . . . day | gainst . . . day Q1 | against the triumph Ff.
74. *Enter a* Servant Capell.

56. Seals were not placed directly on documents, but attached to them by strips of parchment.

DUCHESS. Why, what is it, my lord?
YORK. Give me my boots, I say: saddle my horse:
[*Exit* Servant]
Now, by mine honour, by my life, by my troth,
I will appeach the villain.
DUCHESS. What is the matter?
YORK. Peace, foolish woman.
DUCHESS. I will not peace. What is the matter, Aumerle?
AUMERLE. Good mother, be content; it is no more
Than my poor life must answer.
DUCHESS. Thy life answer?
YORK. Bring me my boots: I will unto the king.

Re-enter Servant *with boots*

DUCHESS. Strike him, Aumerle. Poor boy, thou art amaz'd.
Hence, villain! never more come in my sight.
YORK. Give me my boots, I say.
DUCHESS. Why, York, what wilt thou do?
Wilt thou not hide the trespass of thine own?
Have we more sons? or are we like to have?
Is not my teeming date drunk up with time?
And wilt thou pluck my fair son from mine age,
And rob me of a happy mother's name?
Is he not like thee? Is he not thine own?
YORK. Thou fond mad woman,

77. [*Exit* Servant] Capell.
78. **mine** Q_1 | my Ff.— **by my...** **by my** Q_1 | my . . . my Ff.
81. **Aumerle** Q_1 | sonne F_1F_2.
84. Scene V Pope.

79. **appeach**: impeach, inform against. As in line 102. York was pledged for Aumerle's loyalty. See lines 44–45.
95, 101. **fond**: foolish. As in V, i, 101.

Wilt thou conceal this dark conspiracy?
A dozen of them here have ta'en the sacrament,
And interchangeably set down their hands,
To kill the king at Oxford.

DUCHESS. He shall be none;
We 'll keep him here: then what is that to him?

YORK. Away, fond woman! were he twenty times my son,
I would appeach him.

DUCHESS. Hadst thou groan'd for him
As I have done, thou wouldst be more pitiful:
But now I know thy mind; thou dost suspect
That I have been disloyal to thy bed,
And that he is a bastard, not thy son:
Sweet York, sweet husband, be not of that mind:
He is as like thee as a man may be,
Not like to me, or any of my kin,
And yet I love him.

YORK. Make way, unruly woman! [*Exit*]

DUCHESS. After, Aumerle! mount thee upon his horse;
Spur post, and get before him to the king,
And beg thy pardon ere he do accuse thee.
I 'll not be long behind, though I be old,
I doubt not but to ride as fast as York;
And never will I rise up from the ground
Till Bolingbroke have pardon'd thee. Away, be gone!
[*Exeunt*]

109. **or any** Q_1 | nor any Ff.

97–99. "Hervpon was an indenture sexipartite made, sealed with their seales, and signed with their hands, in the which each stood bound to other, to do their whole indeuor for the accomplishing of their purposed exploit. Moreouer, they sware on the holie euangelists to be true and secret each to other." — Holinshed.

SCENE III. *Windsor Castle*

Enter BOLINGBROKE, PERCY, *and other* Lords

BOLINGBROKE. Can no man tell me of my unthrifty son?
'T is full three months since I did see him last:
If any plague hang over us, 't is he.
I would to God, my lords, he might be found:
Inquire at London, 'mongst the taverns there,
For there, they say, he daily doth frequent,
With unrestrained loose companions,
Even such, they say, as stand in narrow lanes,
And beat our watch, and rob our passengers,
Which he, young wanton and effeminate boy,
Takes on the point of honour to support
So dissolute a crew.

PERCY. My lord, some two days since I saw the prince,
And told him of those triumphs held at Oxford.

BOLINGBROKE. And what said the gallant?

PERCY. His answer was, he would unto the stews,
And from the common'st creature pluck a glove,
And wear it as a favour; and with that
He would unhorse the lustiest challenger.

BOLINGBROKE. As dissolute as desperate, yet through both
I see some sparks of better hope: which elder years
May happily bring forth. But who comes here?

SCENE III | Scene VI Pope. — *Windsor Castle* Camb | A royal palace Globe.
1. **tell me** Q1 | tell Ff.
4. **God** Q1 | heauen Ff.
9. **beat . . . rob** Q1|rob . . . beat Ff.
14. **those** Q1 | these Ff.
21. **years** Q1 | dayes Ff.

1. Prince Henry was at this time twelve years old. In the two parts of *Henry IV* Shakespeare elaborates the legend of his riotous youth.

Enter AUMERLE

AUMERLE. Where is the king?

BOLINGBROKE. What means our cousin, that he stares and looks
So wildly?

AUMERLE. God save your grace! I do beseech your majesty,
To have some conference with your grace alone.

BOLINGBROKE. Withdraw yourselves, and leave us here alone. [*Exeunt* PERCY *and* Lords]
What is the matter with our cousin now?

AUMERLE. For ever may my knees grow to the earth,
My tongue cleave to my roof within my mouth,
Unless a pardon ere I rise or speak.

BOLINGBROKE. Intended or committed was this fault?
If on the first, how heinous e'er it be,
To win thy after-love I pardon thee.

AUMERLE. Then give me leave that I may turn the key,
That no man enter till my tale be done.

BOLINGBROKE. Have thy desire.

YORK. [*Within*] My liege, beware! look to thyself;
Thou hast a traitor in thy presence there.

BOLINGBROKE. Villain, I 'll make thee safe. [*Drawing*]

AUMERLE. Stay thy revengeful hand; thou hast no cause to fear.

YORK. [*Within*] Open the door, secure, fool-hardy king:

28. [*Exeunt . . .*] Capell.
37. **tale be** Q_1 | tale me F_1.
39. [*Within*] Yorke within Ff (after line 38) | The Dvke of Yorke knocks at the doore and crieth Q_1.
41. [*Drawing*] Johnson.
43. [*Within*] Capell | Q_1Ff omit

34. **on**: of. See Abbott, § 181.
43. **secure**: unsuspicious of danger. Cf. 'securely,' II, i, 266.

Shall I for love speak treason to thy face?
Open the door, or I will break it open.

Enter YORK

BOLINGBROKE. What is the matter, uncle? speak;
Recover breath; tell us how near is danger,
That we may arm us to encounter it.

YORK. Peruse this writing here, and thou shalt know
The treason that my haste forbids me show.

AUMERLE. Remember, as thou read'st, thy promise pass'd:
I do repent me; read not my name there;
My heart is not confederate with my hand.

YORK. It was, villain, ere thy hand did set it down.
I tore it from the traitor's bosom, king;
Fear, and not love, begets his penitence:
Forget to pity him, lest thy pity prove
A serpent that will sting thee to the heart.

BOLINGBROKE. O heinous strong and bold conspiracy!
O loyal father of a treacherous son!
Thou sheer, immaculate and silver fountain,
From whence this stream through muddy passages
Hath held his current, and defil'd himself!
Thy overflow of good converts to bad,
And thy abundant goodness shall excuse
This deadly blot in thy digressing son.

46. Scene VII Pope.
50. **treason** Q1 | reason Ff.
63. **held** Q1 | had Ff.

44. **speak treason.** By calling him 'secure' and 'foolhardy.'
61. **sheer**: pure, clear. Cf. Spenser: "Pactolus with his waters shere."
66. **digressing**: deviating (from the proper course), transgressing.

YORK. So shall my virtue be his vice's bawd;
And he shall spend mine honour with his shame,
As thriftless sons their scraping fathers' gold.
Mine honour lives when his dishonour dies,
Or my sham'd life in his dishonour lies:
Thou kill'st me in his life; giving him breath,
The traitor lives, the true man 's put to death.

DUCHESS. [*Within*] What ho, my liege! for God's sake let me in.

BOLINGBROKE. What shrill-voic'd suppliant makes this eager cry?

DUCHESS. A woman, and thy aunt, great king; 't is I.
Speak with me, pity me, open the door:
A beggar begs that never begg'd before.

BOLINGBROKE. Our scene is alter'd from a serious thing,
And now chang'd to 'The Beggar and the King.'
My dangerous cousin, let your mother in,
I know she 's come to pray for your foul sin.

YORK. If thou do pardon, whosoever pray,
More sins for this forgiveness prosper may.
This fester'd joint cut off, the rest rest sound;
This let alone will all the rest confound.

Enter DUCHESS

DUCHESS. O king, believe not this hard-hearted man!
Love, loving not itself, none other can.

74. God's Q1 | heauens Ff.
76. thy Q1 | thine Ff.
85. rest rest Q1 | rest rests Ff.
87. Scene VIII Pope.

80. An allusion to the old ballad of *King Cophetua*. Cf. *Romeo and Juliet*, II, i, 14: "When King Cophetua lov'd the beggar maid."

88. Love, loving not its own, can love none other.

YORK. Thou frantic woman, what dost thou make here?
Shall thy old dugs once more a traitor rear?
DUCHESS. Sweet York, be patient. Hear me, gentle liege.
[*Kneels*]
BOLINGBROKE. Rise up, good aunt.
DUCHESS. Not yet, I thee beseech:
For ever will I walk upon my knees,
And never see day that the happy sees,
Till thou give joy; until thou bid me joy,
By pardoning Rutland, my transgressing boy.
AUMERLE. Unto my mother's prayers I bend my knee.
[*Kneels*]
YORK. Against them both my true joints bended be.
[*Kneels*]
Ill mayst thou thrive, if thou grant any grace!
DUCHESS. Pleads he in earnest? look upon his face;
His eyes do drop no tears, his prayers are in jest;
His words come from his mouth, ours from our breast:
He prays but faintly and would be denied;
We pray with heart and soul, and all beside:
His weary joints would gladly rise, I know;
Our knees shall kneel till to the ground they grow:
His prayers are full of false hypocrisy;
Ours of true zeal and deep integrity.
Our prayers do out-pray his; then let them have
That mercy which true prayer ought to have.
BOLINGBROKE. Good aunt, stand up.

91, 97, 98. [*Kneels*] Rowe.
93. **walk** Q_1 | kneele F_1F_2.
99. **Ill . . . grace** Q_1 | Ff omit.
106. **shall** Ff | still Q_1.
110. **prayer** Q_1 | prayers Ff.
111, 129. BOLINGBROKE| Bul. Ff | Yorke Q_1.

89. **make**: do. Cf. *As You Like It*, I, i, 31: "what make you here?"

DUCHESS. Nay, do not say, 'stand up';
Say 'pardon' first, and afterwards 'stand up.'
And if I were thy nurse, thy tongue to teach,
'Pardon' should be the first word of thy speech.
I never long'd to hear a word till now:
Say 'pardon,' king, let pity teach thee how:
The word is short, but not so short as sweet,
No word like 'pardon,' for kings' mouths so meet.

YORK. Speak it in French, king; say, 'pardonne moi.'

DUCHESS. Dost thou teach pardon pardon to destroy?
Ah, my sour husband, my hard-hearted lord,
That set'st the word itself against the word!
Speak 'pardon' as 'tis current in our land;
The chopping French we do not understand.
Thine eye begins to speak, set thy tongue there:
Or in thy piteous heart plant thou thine ear;
That hearing how our plaints and prayers do pierce,
Pity may move thee 'pardon' to rehearse.

BOLINGBROKE. Good aunt, stand up.

DUCHESS. I do not sue to stand;
Pardon is all the suit I have in hand.

BOLINGBROKE. I pardon him, as God shall pardon me.

DUCHESS. O happy vantage of a kneeling knee!
Yet am I sick for fear: speak it again;

112. **Say . . . and** Q1 | But . . . and Ff.
113. **And if** Q1Ff | An if Theobald.
129. BOLINGBROKE | Bul. Ff. | Yorke Q1.
131, 146. **God** Q1 | heauen Ff.

119. **'pardonne moi'**: excuse me. By adding *moi* York ironically turns the French word *pardonner*, 'pardon,' into 'excuse me,' a polite form of refusal.

124. **chopping**: changing, bandying (that can change 'pardon' into 'refuse to pardon').

Twice saying 'pardon' doth not pardon twain,
But makes one pardon strong.

BOLINGBROKE. I pardon him with all my heart.

DUCHESS. A god on earth thou art.

BOLINGBROKE. But for our trusty brother-in-law and the abbot,
With all the rest of that consorted crew,
Destruction straight shall dog them at the heels:
Good uncle, help to order several powers
To Oxford, or where'er these traitors are:
They shall not live within this world, I swear,
But I will have them, if I once know where.
Uncle, farewell; and, cousin too adieu:
Your mother well hath pray'd, and prove you true.

DUCHESS. Come, my old son: I pray God make thee new.

[*Exeunt*]

SCENE IV. *The same*

Enter EXTON *and* Servant

EXTON. Didst thou not mark the king, what words he spake,
'Have I no friend will rid me of this living fear?'
Was it not so?

135. **I pardon . . . heart** Q_1Ff | With all my heart I pardon him Pope Globe.
137. **and the** Q_1 | **the** Ff.
144. **cousin too** Q_5 | **cosin** Q_1Ff.
146. [*Exeunt*] Exeunt. Manet sir Pierce Exton, &c. Q_1 | Exit Ff.
SCENE IV Steevens | Scene IX Pope | Ff continue Scene.

137. **brother-in-law**: John, Earl of Huntington, who had married the Lady Elizabeth, Bolingbroke's sister.

140. **several**: separate. The original (Latin) meaning. Often so.

145. **prove you true**. Aumerle, who succeeded his father as Duke of York, died leading the van at Agincourt. Cf. *Henry V*, IV, vi, 3–32.

SERVANT. These were his very words.

EXTON. 'Have I no friend?' quoth he: he spake it twice,
And urg'd it twice together, did he not?

SERVANT. He did.

EXTON. And speaking it, he wistly look'd on me;
As who should say, 'I would thou wert the man
That would divorce this terror from my heart';
Meaning the king at Pomfret: come, let 's go;
I am the king's friend, and will rid his foe. [*Exeunt*]

SCENE V. *Pomfret Castle*

Enter KING RICHARD

KING RICHARD. I have been studying how I may compare
This prison where I live unto the world:
And for because the world is populous,
And here is not a creature but myself,
I cannot do it; yet I 'll hammer it out.
My brain I 'll prove the female to my soul,
My soul the father: and these two beget
A generation of still-breeding thoughts,
And these same thoughts people this little world;

3. **These** Q1 | Those Ff.
SCENE V Steevens | Scæna Quarta Ff | Scene X Pope. — *Pomfret Castle* | A prison at Pomfret Castle Pope.
1. **I may** Q1 | to Ff.
5. **hammer it** Q1 | hammer't Ff.

8. **who**: he who. An indefinite pronoun. See Abbott, § 257.

11. **rid**: remove, destroy. Cf. *The Tempest*, I, ii, 364.

8. **still-breeding**: continually breeding. Cf. 'still-closing waters,' *The Tempest*, III, iii, 64.

9. **this little world**. An allusion to the Platonic doctrine that man is the microcosm, or little world, being an epitome of the exterior

In humours like the people of this world,
For no thought is contented. The better sort,
As thoughts of things divine, are intermix'd
With scruples and do set the word itself
Against the word,
As thus: 'Come, little ones'; and then again,
'It is as hard to come as for a camel
To thread the postern of a small needle's eye.'
Thoughts tending to ambition, they do plot
Unlikely wonders; how these vain weak nails
May tear a passage through the flinty ribs
Of this hard world, my ragged prison walls;
And, for they cannot, die in their own pride.
Thoughts tending to content flatter themselves,
That they are not the first of fortune's slaves,
Nor shall not be the last; like silly beggars,
Who sitting in the stocks refuge their shame
That many have, and others must sit there;
And in this thought they find a kind of ease,
Bearing their own misfortunes on the back

13, 14. **word** Q_1 | faith Ff. F1. — **small** Q_1 | Ff omit.
17. **thread** Q_4 | threed Q_1 | thred 29. **misfortunes** Q_1 | misfortune Ff.

universe, or great world (macrocosm); and that things existing without are made knowable to us by certain things within us corresponding to them or resembling them.

10. **humours**: moods (natural to a temperament). This meaning comes from the theory of the old physiologists that four cardinal 'humors' — blood, choler or yellow bile, phlegm, and melancholy or black bile — determine by their conditions and proportions a person's physical and mental qualities.

26–27. **refuge their shame . . . there**: provide refuge for their shame, saying that many have sat, and others must sit, there.

Of such as have before endur'd the like.
Thus play I in one person many people,
And none contented: sometimes am I king;
Then treasons make me wish myself a beggar,
And so I am: then crushing penury
Persuades me I was better when a king;
Then am I king'd again: and by and by
Think that I am unking'd by Bolingbroke,
And straight am nothing. But whate'er I be,
Nor I, nor any man that but man is,
With nothing shall be pleas'd, till he be eas'd
With being nothing. Music do I hear? [*Music*]
Ha, ha! keep time: how sour sweet music is,
When time is broke, and no proportion kept!
So is it in the music of men's lives;
And here have I the daintiness of ear
To check time broke in a disorder'd string;
But for the concord of my state and time,
Had not an ear to hear my true time broke.
I wasted time, and now doth time waste me;
For now hath time made me his numb'ring clock:

31. **person** Q_1 | Prison Ff.
33. **treasons make** Q_1 | Treason makes Ff.
38. **be** Q_1 | am Ff.
46. **check** Q_1 | heare F_1F_2.

40–41. **till . . . nothing**: till he finds the relief that comes with death. A play on 'nothing' in lines 38 and 40.

46. **check**: censure, reprove.

50–57. "There are three ways in which a clock notices the progress of time; namely, by the libration of the pendulum, the index on the dial, and the striking of the hour. To these the king, in his comparison, severally alludes; his sighs corresponding to the jarring of the pendulum, which, at the same time that it watches or numbers

My thoughts are minutes, and with sighs they jar
Their watches on unto mine eyes, the outward watch,
Whereto my finger, like a dial's point,
Is pointing still, in cleansing them from tears.
Now sir, the sound that tells what hour it is
Are clamorous groans, which strike upon my heart,
Which is the bell: so sighs and tears and groans
Show minutes, times, and hours: but my time
Runs posting on in Bolingbroke's proud joy,
While I stand fooling here, his Jack o' th' clock.
This music mads me; let it sound no more!
For though it have holp madmen to their wits,
In me it seems it will make wise men mad:
Yet blessing on his heart that gives it me!
For 't is a sign of love; and love to Richard
Is a strange brooch in this all-hating world.

56. **which** Q_1 | that Ff.
58. **times, and hours** Q_1 | houres, and times Ff. — **but** Q_1F_1 | O but $F_2F_3F_4$.

the seconds, marks also their progress in minutes on the dial or outward watch, to which the king compares his eyes; and their want of figures is supplied by a succession of tears, or, to use an expression of Milton, *minute-drops*; his finger, by as regularly wiping these away, performs the office of the dial-point; his clamorous groans are the sounds that tell the hour." — Henley.

51–52. **jar Their watches**: cause their numbers to tick.

60. **Jack o' th' clock**: miniature figure of a man that struck the bell.

62. Music caused the evil spirit to depart from Saul. *1 Samuel*, xvi, 23. Cf. *The Tempest*, I, ii, 390–392; *The Merchant of Venice*, V, i, 66–87.

66. **brooch**: ornament. Properly an ornamental clasp, worn on the hat. Cf. *Hamlet*, IV, vii, 94–95:

> I know him well, he is the brooch indeed,
> And gem of all the nation.

Enter a Groom *of the stable*

GROOM. Hail, royal prince!
KING RICHARD. Thanks, noble peer;
The cheapest of us is ten groats too dear.
What art thou? and how com'st thou hither,
Where no man never comes, but that sad dog
That brings me food, to make misfortune live?
GROOM. I was a poor groom of thy stable, king,
When thou wert king; who, travelling towards York,
With much ado at length have gotten leave
To look upon my sometimes royal master's face.
O, how it yearn'd my heart when I beheld
In London streets, that coronation day,
When Bolingbroke rode on roan Barbary,
That horse that thou so often hast bestrid,
That horse, that I so carefully have dress'd!

67. Scene XI Pope. 70. never Q1 | euer Ff.

67–68. 'Noble peer' is meant as a sportive rejoinder to the Groom's 'royal prince,' and the humor of the royal sufferer as thus shown is very gentle and graceful. So, in *The Merchant of Venice*, II, ix, 85, a servant, entering, asks, "Where is my lady?" and Portia replies, "Here: what would my lord?" In the text a quibble is also intended on 'royal' and 'noble,' which were used as names of gold coins. In Elizabeth's time the royal was 10s., the noble 6s. 8d., the groat 4d.; so that the difference between the royal and the noble was ten groats. And Richard says that the cheapest of them, the noble, worth twenty groats, is rated at double his true worth.

76. **yearn'd**: grieved. This is the only meaning of the word in Shakespeare, whether it is used transitively, as here, or intransitively. Skeat considers *earn* (*yearn*) 'to grieve,' of distinct origin from *earn* (*yearn*), 'to desire.' Bradley considers it the same word.

79–94. "This incident of roan Barbary is an invention of the poet. Did Shakespeare intend only a little bit of helpless pathos? Or is

KING RICHARD. Rode he on Barbary? Tell me, gentle friend,
How went he under him?
GROOM. So proudly as if he disdain'd the ground.
KING RICHARD. So proud that Bolingbroke was on his back!
That jade hath eat bread from my royal hand;
This hand hath made him proud with clapping him:
Would he not stumble? would he not fall down
(Since pride must have a fall) and break the neck
Of that proud man that did usurp his back?
Forgiveness, horse! why do I rail on thee,
Since thou, created to be aw'd by man,
Wast born to bear? I was not made a horse,
And yet I bear a burden like an ass,
Spurr'd, gall'd, and tir'd by jauncing Bolingbroke.

Enter Keeper, *with a dish*

KEEPER. Fellow, give place; here is no longer stay.
KING RICHARD. If thou love me, 't is time thou wert away.

83. **if he** Q_1 | if he had Ff.
94. **Spurr'd, gall'd,** Q_1 | Spur- gall'd Ff.
95. Scene XII Pope.

there a touch of hidden irony here? A poor spark of affection remains for Richard, but it has been kindled half by Richard, and half by Richard's horse. The fancy of the fallen king disports itself for the last time, and hangs its latest wreath around this incident. Then suddenly comes the darkness. Suddenly the hectic passion of Richard flares; he snatches the axe from a servant, and deals about him deadly blows. In another moment he is extinct; the graceful futile existence has ceased."—Dowden.

94. **jauncing.** Used of a rider showing off his mount. See Murray and cf. *Romeo and Juliet*, II, v, 53.

GROOM. What my tongue dares not, that my heart shall say. [*Exit*]

KEEPER. My lord, will 't please you to fall to?

KING RICHARD. Taste of it first, as thou art wont to do.

KEEPER. My lord, I dare not: Sir Pierce of Exton, who lately came from th' king, commands the contrary.

KING RICHARD. The devil take Henry of Lancaster and thee!
Patience is stale, and I am weary of it. [*Beats the keeper*]

KEEPER. Help, help, help!

Enter EXTON *and* Servants, *armed*

KING RICHARD. How now? what means death in this rude assault?

99. art Q1 | wer't Ff.
103. [*Beats . . .*] Rowe.
105. *Enter . . .* Servants, *armed* Capell | Enter . . . Seruants Ff | The murderers rush in Q1.

99–104. "This knight . . . came to Pomfret, commanding the esquier that was accustomed to sew [set the dishes on the table] and take the assaie [taste the food] before King Richard, to doo so no more. . . . King Richard . . . was serued without courtesie or assaie; wherevpon much maruelling at the sudden change, he demanded of the esquier whie he did not his dutie: Sir (said he) I am otherwise commanded by sir Piers of Exton, which is newlie come from K. Henrie. When King Richard heard that word, he tooke the keruing knife in his hand, and strake the esquier on the head, saieng: The diuell take Henrie of Lancaster and thee togither." — Holinshed.

105–118. "King Richard . . . wrung the bill [halberd] out of his hands & so valiantlie defended himself that he slue foure of those that thus came to assaile him. . . . He was felled with a stroke of a pollax which sir Piers gaue him vpon the head. . . . It is said that sir Piers of Exton, after he had thus slaine him, wept right bitterlie, as one striken with the pricke of a giltie conscience." — Holinshed.

Villain, thy own hand yields thy death's instrument.
[*Snatching an axe from a* Servant *and killing him*]
Go thou, and fill another room in hell.
[*He kills another. Then* EXTON *strikes him down*]
That hand shall burn in never-quenching fire,
That staggers thus my person. Exton, thy fierce hand
Hath with the king's blood stain'd the king's own land.
Mount, mount, my soul! thy seat is up on high;
Whilst my gross flesh sinks downward, here to die. [*Dies*]
EXTON. As full of valour as of royal blood:
Both have I spill'd: O, would the deed were good!
For now the devil, that told me I did well,
Says that this deed is chronicled in hell.
This dead king to the living king I 'll bear:
Take hence the rest, and give them burial here. [*Exeunt*]

SCENE VI. *Windsor Castle*

Flourish. Enter BOLINGBROKE, YORK, *with other* Lords, *and* Attendants

BOLINGBROKE. Kind uncle York, the latest news we hear
Is that the rebels have consum'd with fire
Our town of Cicester in Gloucestershire,
But whether they be ta'en or slain, we hear not.

106. **thy** Q1|thine Ff. — [*Snatching . . .*] Globe | snatching an Axe, and killing him Capell.
107. [*He kills another* Pope. — *Then Exton . . .*] Here Exton . . . Q1 | Exton . . . Ff.
112. [*Dies*] Rowe.

SCENE VI Steevens | Scæna Quinta Ff | Scene XIII Pope. — *Windsor Castle* Camb.
1. BOLINGBROKE | Bul. Ff | King Q1 (and throughout the Scene).
3. **Cicester** Rowe | Ciceter Q1Ff.

3. **Cicester.** Still the common local pronunciation of Cirencester.

Report to Bolingbroke of the death of most
the Conspirators; & how rides with Richard's
in coffin; Bolingbroke denounces him, and

Enter NORTHUMBERLAND

Welcome, my lord: what is the news?

NORTHUMBERLAND. First to thy sacred state wish I all happiness.
The next news is, I have to London sent
The heads of Oxford, Salisbury, Blunt, and Kent:
The manner of their taking may appear
At large discoursed in this paper here.

BOLINGBROKE. We thank thee, gentle Percy, for thy pains,
And to thy worth will add right worthy gains.

Enter FITZWATER

FITZWATER. My lord, I have from Oxford sent to London
The heads of Brocas and Sir Bennet Seely,
Two of the dangerous consorted traitors,
That sought at Oxford thy dire overthrow.

BOLINGBROKE. Thy pains, Fitzwater, shall not be forgot,
Right noble is thy merit, well I wot.

Enter PERCY, *and the* BISHOP OF CARLISLE

PERCY. The grand conspirator, Abbot of Westminster,
With clog of conscience and sour melancholy,
Hath yielded up his body to the grave;

8. **Oxford, Salisbury, Blunt** Q_1 | Oxford, Salisbury $Q_2Q_3Q_4$ | Salisbury (Salsbury F_1), Spencer, Blunt Ff.

19–21. This Abbot of Westminster was William of Colchester. The representation is taken from Holinshed, but is unhistorical, as he survived the king many years; and, though called "the grand conspirator," it is very doubtful whether he had any hand in the conspiracy; at least nothing was proved against him.

But here is Carlisle living, to abide
Thy kingly doom and sentence of his pride.
BOLINGBROKE. Carlisle, this is your doom:
Choose out some secret place, some reverend room,
More than thou hast, and with it joy thy life:
So as thou liv'st in peace, die free from strife:
For though mine enemy thou hast ever been,
High sparks of honour in thee have I seen.

Enter EXTON, *with persons bearing a coffin*

EXTON. Great king, within this coffin I present
Thy buried fear: herein all breathless lies
The mightiest of thy greatest enemies,
Richard of Bordeaux, by me hither brought.
BOLINGBROKE. Exton, I thank thee not, for thou hast wrought
A deed of slander with thy fatal hand
Upon my head and all this famous land.
EXTON. From your own mouth, my lord, did I this deed.
BOLINGBROKE. They love not poison that do poison need,
Nor do I thee: though I did wish him dead,
I hate the murderer, love him murdered.

33. **Bordeaux** | Burdeaux Q_1Ff. 35. **slander** Q_1 | slaughter Q_2Ff.

24. "The bishop of Carleill was impeached and condemned of the same conspiracie, but the king of his mercifull clemencie pardoned him of that offense, although he died shortly after more through feare than force of sicknesse as some haue written."—Holinshed.

30. Cf. *King John*, IV, ii, 203–206.

33. **Richard of Bordeaux**. Richard was born at Bordeaux.

35–36. **A deed of slander . . . Upon**: a deed to bring reproach upon.

The guilt of conscience take thou for thy labour,
But neither my good word, nor princely favour;
With Cain go wander through the shade of night,
And never show thy head by day nor light.
Lords, I protest, my soul is full of woe,
That blood should sprinkle me to make me grow:
Come mourn with me, for that I do lament,
And put on sullen black incontinent.
I 'll make a voyage to the Holy Land,
To wash this blood off from my guilty hand:
March sadly after; grace my mournings here
In weeping after this untimely bier. [*Exeunt*]

43. **through the shade** Ff | through shades Q1.
47. **that** Ff | what Q1.
51. **mournings** Q1 | mourning Ff.

48. **sullen**. Cf. I, iii, 227, and see note. — **incontinent**: immediately.

49–50. This is the motive of the opening scene of *1 Henry IV.*

52. "After he was thus dead, his bodie was imbalmed and seered and couered with lead all saue the face to the intent that all men might see him and perceiue that he was departed this life: for as the corps was conueied from Pomfret to London, in all the townes and places where those that had the conueiance of it did staie with it all night, they caused dirige to be soong in the euening and masse of requiem in the moorning." — Holinshed.

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